

S C H L A G Z E I L E N

I. Carillon

Martin Christoph Redel op. 49

Glockenspiel **Vivo** $\text{♩} = 144$

Xylophon **ff** **senza vibr.** **33**

Vibraphone

Marimba **ff** **p**

Glock.

Xyl.

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

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

Glock.

Xyl. **(m)f** **#** **cresc.**

Vib. **mf** **Ped.**

Mar. **mf** **cresc.**

12

Glock.

Xyl. 3 3 3 f ff 3

(cresc.)

Vib. f Ped. ff 33

Mar. 3 3 (cresc.) ff 3

15

Danzante

Glock.

Xyl. Ped. p

Vib. con Ped.

Mar. p

19

Glock. - - - - p Ped

Xyl. - - - - p

Vib. - - - -

Mar. p

23

Glock.

Xyl.

Vib.

Mar.

(p)

p

con Ped.

Ped.

p *mp* *p*

==

27

Glock.

Xyl.

Vib.

Mar.

p

Ped.

p

mp *mp* *mp*

==

31

Glock.

Xyl.

Vib.

Mar.

p *Ped.*

p

(Ped.)

mp *p* *> p*

p *mf* *3*

==

35

Glock.

Xyl.

Vib.

Mar.

mf

mf Ped.

mf

mp

mf

3

mp

mp

3

mf

3

39

Glock.

Xyl.

Vib.

Mar.

(D)

più mf

più mf

p

più mf

3

3

più mf

42

Glock.

Xyl.

Vib.

Mar.

p

Ped.

poco a poco cresc.

Ped.

(p)

poco a poco cresc.

p

poco a poco cresc.

3

poco a poco cresc.

3

45

Glock.

Xyl.

Vib.

Mar.

(cresc) 3 Leo. Ped. (cresc) 3 (cresc) 3 3 (cresc) 3

=

48

Glock.

Xyl.

Vib.

Mar.

(cresc) 3 Ped. (cresc) 3 -3 (cresc) 3 (cresc) 3 3 (cresc) 3

=

51

Glock.

Xyl.

Vib.

Mar.

(cresc) 3 (cresc) 3 (cresc) 3 (cresc) 3 3 (cresc) 3 3 3 (cresc) 3

54

Glock.

Xyl.

Vib.

Mar.

Ped.(cresc.) 3 3 3 *ff* senza Ped.

(cresc.) 3 3 *ff* senza Ped.

(cresc.) 3 3 *ff* 3 3 3

57

Glock.

Xyl.

Vib.

Mar.

diminuendo 3 3 3 3 3 3 3 3 3 3 | 4

diminuendo 3 3 3 3 3 3 3 3 3 3 | 4

diminuendo 3 3 3 3 3 3 3 3 3 3 | 4

diminuendo 3 3 3 3 3 3 3 3 3 3 | 4

60

Glock.

Xyl.

Vib.

Mar.

pp senza Ped. 3 3 3 3 3 3 3 3 3 | 3

pp 3 3 3 3 3 3 3 3 3 | 3

pp senza Ped. 3 3 3 3 3 3 3 3 3 | 3

pp 3 3 3 3 3 3 3 3 3 | 3

62

Glock.

Xyl.

Vib.

Mar.

(pp)

(pp)

(pp)

(pp)

64

Glock.

Xyl.

Vib.

Mar.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

67

Glock.

Xyl.

Vib.

Mar.

33

33

33

33

3

33

33

3

3

33

33

3

3

33

33

3

3

Glock.

Xyl.

Vib.

Mar.

76

Glock.

Xyl.

Vib.

Mar.

==

79

Glock.

Xyl.

Vib.

Mar.

==

83

Glock.

Xyl.

Vib.

Mar.

II. Dialog

Lento con inquietudine interno ♩ = 72

Glockensp.

p Ped. (halten bis T.10)

f

5 Tempelbl.

3 h. Woodbl.

3 t. Woodbl.

≡

4

Glocksp.

5 Tbl.

3 Woodbl.

3 Woodbl.

3

3

3

3

≡

7

Glocksp.

5 Tbl.

3 Woodbl.

3 Woodbl.

3

4

3

3

9

Glocksp.

5 Tbl. *p* (p) cresc.

3 Woodbl. *mp* *pp* *p cresc.*

3 Woodbl. *f* *p cresc.* *f*

(Ped.) ^

f

f

11

Claves *f*

5 Tbl.

3 Woodbl. *f* > > >

Vibr. senza vibr. *8va* *f* *5* *5* *f* *p* con vibr. *3*

Ped. → (halten bis Takt 15)

f

f

14

4 Bngs. *f* *p* *3* *3*

5 Tbl.

3 Woodbl. *mf* *mf*

Vibr. *mf* *mp* *p*

(8)

2 Cong. *p*

5

16

4 Bngs.

Glocksp.

5 Tbl.

3 Woodbl.

Vibr.

2 Cong.

f sub.

p (!)

f (8)

(Ped.)

ff

Ped. (halten bis T. 25)

ff Ped. (halten bis Takt 25)

mf

f

18

Glocksp.

5 Tbl.

3 Woodbl.

Vibr.

3 Woodbl.

ff

ff > più f

mf

mp

8va

p più f

f

ff

mp

f

mf

20

Glocksp.

5 Tbl.

3 Woodbl.

Vibr.

3 Woodbl.

f

f

f

8va

f

4

5

4

5

4

5

4

5

4

3

f

f

22

Glocksp. *p cresc.* *3 mf*

5 Tbl. *3* *2*

3 Woodbl. *ff* *3* *2*

Vibr. *p cresc.* *3* *mf*

3 Woodbl. *ff* *3* *2*

24

Glocksp. *(2)* *3 mp cresc.* *(Ped.) 3*

5 Tbl. *mf* *5 f*

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

Vibr. *8va* *3* *7*

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

26

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

5 Tbl. *ff* *3*

Vibr. *8va* *Ped. (cresc.) 5 f* *mf cresc.* *3* *5*

2 Cong. *ff*

28
 Glocksp.

 Ped. (cresc.) 5
 8va
 Vib.
 16
 6
 6
 16

 =
 29
 Glocksp.

 ff Ped. bis Takt 33
 Xyl.
 16
 ff
 16
 5
 3
 8

 Vib.
 16
 ff Ped. bis Takt 33
 3
 5
 16
 3
 8

 Marimba
 16
 ff >
 16
 5
 16
 >
 16
 >
 16
 >
 16
 >
 3
 8

33
 2 Tri.

 3
 8
 3
 4
 5
 16

 Glocksp.
 (Ped.)
 3
 8
 3
 4
 5
 16

 Xyl.
 3
 8
 3
 4
 5
 16
 ff

 2 Tri.
 3
 8
 3
 4
 7
 8
 5
 16
 l.v.

 Vib.
 8va
 (Ped.)
 3
 8
 3
 4
 5
 16

 Marimba
 3
 8
 3
 4
 5
 16
 ff >
 >
 >
 >
 >

III . S a m b a m b o

Danzante $\text{♩} = 180$

4 Bongos

4 Timbales

4 Tom-Toms

2 Congas

ffff

ffff

ffff

ffff

4

diminuendo

diminuendo

diminuendo

7

7

7

7

8

pp

mf

p

più f

mp

8

ff

f

12

Musical score for page 12. The score consists of four staves. The top staff has a bass clef, the second staff has a treble clef, and the bottom two staves have a bass clef. The music is in common time. The first measure contains eighth notes and sixteenth note pairs. The second measure contains eighth notes and sixteenth note pairs. The third measure contains eighth notes and sixteenth note pairs. The fourth measure contains eighth notes and sixteenth note pairs.



17

Musical score for page 17. The score consists of four staves. The top staff has a bass clef, the second staff has a treble clef, and the bottom two staves have a bass clef. The music is in common time. The first measure contains eighth notes and sixteenth note pairs. The second measure contains eighth notes and sixteenth note pairs. The third measure contains eighth notes and sixteenth note pairs. The fourth measure contains eighth notes and sixteenth note pairs. There is a circled dot above the first note of the second measure and a dynamic marking *pp* below the third measure.



21

Musical score for page 21. The score consists of four staves. The top staff has a bass clef, the second staff has a treble clef, and the bottom two staves have a bass clef. The music is in common time. The first measure contains eighth notes and sixteenth note pairs. The second measure contains eighth notes and sixteenth note pairs. The third measure contains eighth notes and sixteenth note pairs. The fourth measure contains eighth notes and sixteenth note pairs. There is a circled dot above the first note of the second measure and a dynamic marking *pp* below the fourth measure.

25

Musical score for page 25. The score consists of four staves, each with a treble clef and a common time signature. The music is divided into four measures by vertical bar lines. The first measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a rest followed by a note, the third staff has a note followed by a rest, and the bottom staff has a rest. The second measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The third measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The fourth measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest.



29

Musical score for page 29. The score consists of four staves, each with a treble clef and a common time signature. The music is divided into four measures by vertical bar lines. The first measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The second measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The third measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The fourth measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The lyrics "poco a poco cresc." appear in italics below the third and fourth staves.



33

Musical score for page 33. The score consists of four staves, each with a treble clef and a common time signature. The music is divided into four measures by vertical bar lines. The first measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The second measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The third measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The fourth measure contains eighth-note patterns: the top staff has a note followed by a rest, the second staff has a note followed by a rest, the third staff has a note followed by a rest, and the bottom staff has a rest. The lyrics "(cresc.)" appear in parentheses below the first, second, and third staves.



Musical score for orchestra, page 11, measures 41-45. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. Measure 41 starts with a dynamic of *cresc.* in parentheses above the first staff. Measures 42-45 show a repeating pattern of eighth-note chords and sixteenth-note patterns, with *cresc.* markings in parentheses above the first three staves. Measure 46 begins with a dynamic of *cresc.* in parentheses above the fourth staff.



Musical score for orchestra, page 15, measures 45-52. The score consists of four staves. Measure 45 starts with a forte dynamic. Measures 46-52 show a repeating pattern of eighth-note pairs followed by sixteenth-note patterns, with each measure starting with a dynamic marking of *f cresc.*

49

(cresc.)

(cresc.)

(cresc.)

(cresc.)

53

ff

ff

ff

ff

→ Claves

57

Claves

2 hängende Becken (s.h.,h.)

fff l.v.

fff → Gong (m)

fff → Gong (t.)

fff → Tam-Tam

61

Gong (h.)

Gong (m.)

Gong (t.)

Tam-Tam

4

4

4

4

4

$p \equiv pp$

$p \equiv pp$

$p \equiv pp$

$p \equiv pp$

66

Gong (h.)

Gong (m.)

Gong (t.)

Tam-Tam

2 hängende Becken (m., t.)

l.v.

poco f

mf

$>p$

p

p

p

p

p

$p \equiv pp$

p

p cresc.

p cresc.

72

Gong (h.)

Gong (m.)

Gong (t.)

Tam-Tam

2 Becken

l.v.

mp cresc.

mf

l.v.

mf

l.v.

mf

l.v.

78

l.v. → 2 Triangeln (sh,h)

2 Becken (s.h.,h.)

l.v. → 4 Tom-Toms

2 Becken (m./t.)

p cresc.

mp cresc.

This musical score page contains four staves of percussion notation. The first staff is for two triangles, indicated by a bracket and the instruction 'l.v.' followed by an arrow pointing to '2 Triangeln (sh,h)'. The second staff is for two Becken (cymbals), indicated by a bracket and '2 Becken (s.h.,h.)'. The third staff is for four Tom-Toms, indicated by a bracket and 'l.v.' followed by an arrow pointing to '4 Tom-Toms'. The fourth staff is for two Becken (maracas), indicated by a bracket and '2 Becken (m./t.)'. The notation includes various rhythmic patterns and dynamics like 'p cresc.' and 'mp cresc.'

83

2 Triangeln (sh,h) l.v. → 4 Bongos

(mf) f

l.v.

(mf) f

→ 2 Congas

pp

This musical score page contains four staves of percussion notation. The first staff is for two triangles, indicated by a bracket and '(mf) f' followed by an arrow pointing to '2 Triangeln (sh,h)'. The second staff is for four bongos, indicated by a bracket and 'l.v.'. The third staff is for two congas, indicated by a bracket and '(mf) f' followed by an arrow pointing to '2 Congas'. The fourth staff shows a continuous pattern of eighth notes with a dynamic of 'pp'.

87

4 Bongos

p

4 Tom-Toms

4 Timbales

pp

(pp)

This musical score page contains four staves of percussion notation. The first staff is for four bongos, indicated by a bracket and 'p'. The second staff is for four Tom-Toms, indicated by a bracket and '4 Tom-Toms'. The third staff is for four timbales, indicated by a bracket and '4 Timbales'. The fourth staff shows a continuous pattern of eighth notes with a dynamic of '(pp)'.

IV . S p i r a l e

Quieto $\text{d} = 60$

Claves **1**

2 Bck. **2**

Vibr. **3**

2 Bck. **2**

Ped. bis Takt 9 halten

-Stiel

mf



6

Claves **4**

2 Bck. **4**

Vibr. **4**

2 Bck. **4**

p *mf*

-Kopf

mp

p

mp

Ped.

4

2

4

2

4

2



un poco movendo -----

9

Claves **4**

-Stiel

3

2 Bck. **4**

mf *mp*

p

-Kopf

-Stiel

l.v.

3

2

3

2

3

2

mf

-Stiel

p

-Kopf

p

-Stiel

Danzante ♩=144

12

Claves

2 Bck.

2 Tri.

2 Bck.

p *mf*

mf

p(p) *l.v.*

3/4 *3/4* *3/4* *3/4*

16

Claves

2 Bck.

5 Tbl.

2 Tri.

2 Cong.

p

p *-Kopf*

p

p(p)

p

-Stiel

21

2 Tri.

2 Bck.

5 Tbl.

2 Tri.

2 Bck.

p

-Stiel

-Kopf

p

p

-Stiel

mp

p

26

2 Tri. *mf* *p*

2 Bck. *poco f* *Kopf*

5 Tbl.

1 Gong

3 Woodbl.

2 Bck. *mf*

2 Cong. *mf* *p* *mp* *p*

30

2 Tri. *l.v.*

2 Bck. *-Kopf* *-Stiel* *-Kopf*

1 Gong *p*

1 Gong *p* *mf*

3 Woodbl. *mp* *>* *mp* *>* *mf* *>*

3 Woodbl.

2 Cong. *3* *mp* *>* *mf* *> p*

(p) *mf* *>*

34

2 Tri.

4 Bngs.

2 Bck.

1 Gong

5 Tbl.

4 Timb.

2 Tri.

3 Woodbl.

2 Bck.

3 Woodbl.

2 Cong.

-Stiel

p

cresc.

3

p *mf* *3* p

3

p cresc.

-Stiel

p

cresc.

mf

-Stiel

p

-Kopf

mp

p *3* *mf*

3

mp *p*

p cresc.

38

4 Bngs. *crescendo*

2 Bck.

4 Timb. *crescendo*

2 Tri. *crescendo*

4 Tom-T.

2 Bck. *-Stiel*

3 Woodbl. *crescendo*

2 Cong.



42

4 Bngs.

2 Bck. *cresc.*

4 Timb. *cresc.*

4 Tom-T. *cresc.*

2 Bck. *cresc.*

45

4 Bngs. *crescendo*

4 Timb. *crescendo*

4 Tom-T. *crescendo*

2 Bck. *crescendo*

f(f)

48

4 Bngs. *ff*

4 Timb. *ff*

1 Gong

4 Tom-T. *ff*

2 Bck. Glass-Chimes *ff*

Tam-T.

53

1 Gong

1 Gong

1 Gong

Tam-T.

poco f

p

mf

mp

p

59

1 Gong 1 Gong 1 Gong 2 Bck. Tam-T.

p *mf* *mp* *poco f* *l.v.*

(p)



63

4 Bngs. 4 Timb. 4 Tom-T. 2 Cong.

ff

ff

3

ff

5



65

1 Gong 1 Gong 2 Tri. 2 Bck.

mp

mp

mp

67

1 Gong 5/8

1 Gong 5/8

2 Tri. 5/8

2 Bck. 5/8

==

70

2 Tri. 5/8

5 Tbl. ff

3 Woodbl. ff

3 Woodbl. ff

-Stiel
p delicato

==

74

2 Tri. cresc.

2 Bck. cresc.

2 Tri. p delicato

2 Bck. cresc.

-Stiel
p delicato

-Stiel
p delicato

-Stiel
p delicato

cresc.

77

2 Tri. (cresc.)

2 Bck. (cresc.)

Eselsgb.

2 Tri. (cresc.)

2 Bck. (cresc.)

poco rit. - - - - -

80

Meno mosso ♩ = 120

Glocksp. ff Ped.

Xyl. ff

Vibr. Ped.

Marimba ff

82

Glocksp. Ped. ff

Xyl. ff

Vibr. ff Ped.

Marimba ff