

Toccata I

Presto agitato (♩.=144)

martellato

Martin Christoph Redel (2009/10)

Piano I

ff sempre

Ped.

Piano II

ff sempre

2 2 2 2 2 2

Ped.

Percussion I

ff sempre

Percussion II

Mar *ff sempre*

(♩) Nur bei Verwendung eines 5-oktavigen Marimbaphons

(8)-----1

4

Piano I

ff sempre

Ped.

Piano II

ff sempre

2 2 2 2 2 2

martellato

Ped.

Perc. I

ff

Perc. II

Mar *ff*

14

f *ff* *ff*

ffp *ff* *p*

f *ff*

Perc. I

Perc. II

Mar

8^{va}

8^{vb}

2

4

4

2

2



18

ff *ff*

p *ff sub.* *p*

con Ped. *Ped.* *Ped.*

Perc. I

Perc. II

Mar

8^{va}

8^{va}

2

2

2

2

29

mf \leftarrow *f* *p !!!* *un poco crescendo*

Ped. * *Ped.*

mf \leftarrow *f* *p !!! un poco crescendo* *mp*

Perc. I *mf* *mp* *crescendo*

Perc. II *mf* *mp* *crescendo*

32

mf *ff sub.*

Ped. (Perc.-Echo) bis Takt 38

ff sub.

Ped. (Perc.-Echo) bis Takt 38

Perc. I *ff* *mp* *poco a poco crescendo*

Perc. II *ff* *mp* *poco a poco crescendo*

(8) []

47

Perc. I

Perc. II

pp *p* *p* *mp*

muta G in F#

8^{va}

8^{vb}



(8) []

54

Perc. I

Perc. II

più mf *pp* *crescendo*

pp *crescendo*

pp *crescendo*

tr

(8) []

*)

*) Zitat aus / quotation from Béla Bartóks Sonata for two Pianos and Percussion

65 (8)

* Ped.

2 2

Perc. I

ff

Perc. II



68 (8)

loco

* Ped.

2 2

* Ped.

2 2

* Ped.

Perc. I

Perc. II

ff

Nocturnal Apparitions

to George Crumb (and Béla Bartók)

1 **Lento** (♩ = 54) "A.H." = Aeolian Harp (on keys)

Piano I
p
 depress silently
mp
 mute string (near pin) l.v.

Piano II
pizz.
p cantando
 depress silently
 8va

Vib Perc. I
mf *pp*
 Vib arco
p *mf*

Perc. II
Lento (♩ = 54)
p *mf*
 2)
p
pp *mf*

Ped. II Ped. I Ped. II Ped. I Ped. II

2) The Duration of "Arpeggio" is indicated by the first note. *pp*

13 (on keys) 5 on keys (ord.)

poco f *p* *mf*

Ped. I *8^{vb}* Ped. III Ped. II

pizz. *mf* "A.H." *pp* *mp* *f marc.* *5* *3*

Ped. II Ped. II chrom. Cluster *8^{vb}* Ped. I

Perc. I *poco sfz* 1) Circulating with Triangelbeater on the very edge *mf* *mf* *più f*

Perc. II *l.v.* *mp* *Mar* *mp* *f* *poco sfz* *pp*

Movendo (♩.=72)

22 ord. *)

Two staves of piano music. The upper staff is in bass clef with a 7/8 time signature. It features a melodic line with a dynamic marking of *p* and a *poco cresc.* instruction. The lower staff is in bass clef with a 7/8 time signature, providing a rhythmic accompaniment of eighth notes.

*) Zitat aus / quotation from Béla Bartók's Sonata for two Pianos and Percussion

Two staves of piano music. The upper staff is in treble clef with a 7/8 time signature, featuring a melodic line with a dynamic marking of *p* and a triplet of eighth notes. The lower staff is in bass clef with a 7/8 time signature, featuring a rhythmic accompaniment with a dynamic marking of *p* and a triplet of eighth notes. Pedal markings *Ped. I* are present under both staves.

Staff for Percussion I in bass clef with a 7/8 time signature. It contains a melodic line with dynamic markings of *ff*, *p*, and *mf*.

Staff for Percussion II in bass clef with a 7/8 time signature. It contains a melodic line with dynamic markings of *pp* and *mf*, and a *c.c.* (cymbal) marking.



27

Two staves of piano music. The upper staff is in bass clef with a 7/8 time signature, featuring a melodic line with a dynamic marking of *f* and a triplet of eighth notes. The lower staff is in bass clef with a 7/8 time signature, featuring a rhythmic accompaniment with a dynamic marking of *p* and a triplet of eighth notes. Pedal markings *Ped. I* are present under both staves.

Two staves of piano music. The upper staff is in treble clef with a 7/8 time signature, featuring a melodic line with a dynamic marking of *f* and a triplet of eighth notes. The lower staff is in bass clef with a 7/8 time signature, featuring a rhythmic accompaniment with a dynamic marking of *p* and a triplet of eighth notes.

Staff for Percussion I in bass clef with a 7/8 time signature. It contains a melodic line with dynamic markings of *mf*, *f*, and *p*.

Staff for Percussion II in bass clef with a 7/8 time signature. It contains a melodic line with dynamic markings of *p*, *mf*, *f*, and *p*.

38

The image shows a page of a musical score, page 20, starting at measure 38. The score is divided into four systems. The first system contains the piano accompaniment, with a treble and bass staff. The piano part features arpeggiated chords and melodic lines with various ornaments such as triplets and slurs. Pedal markings are present: "Ped. I" under the first two measures, "Ped. I 3" under the next two, and "Ped. I 3" under the last two. A "8va" marking with a dashed line indicates an octave shift in the final measure. The second system continues the piano accompaniment with similar textures and includes triplets and slurs. Pedal markings "Ped. I" are shown under the last two measures. A "3" marking is placed above a triplet in the fifth measure. The third system shows the Percussion I part, which is mostly silent with a single note marked *mf* in the fifth measure. The fourth system shows the Percussion II part, which plays a rhythmic pattern of eighth and sixteenth notes in both treble and bass staves. A "3" marking is also present above a triplet in the fifth measure.

Ped. I Ped. I Ped. I 3 Ped. I 3 Ped. I 3 Ped. I 8va

Ped. I Ped. I Ped. I Ped.

Perc. I *mf*

Ped. Ped. Ped.

Perc. II

51

rit.

Replace Triangelbeater on the edge of Tam-Tam

Perc. I

Perc. II

(c.c.)

rit.

f marc.

56

Lento (♩ = 54)

G. C. B-----E----LA

chrom. Cluster

Ped. II 8th

Ped. I

Perc. I

Lento (♩ = 54)

Perc. II

64

The score is in 4/4 time and consists of several parts:

- Piano Accompaniment:** The top two staves show piano accompaniment. The right hand has a *sffz* dynamic marking. The left hand has a *pizz.* marking and triplet figures. The bottom two staves of the piano part show a chromatic cluster in the right hand and a *Ped. II* marking in the left hand.
- Percussion I (Perc. I):** The top staff is for Vibraphone (Vib) arco, with a *Ped. p* marking. The bottom staff shows a triplet figure with a *f* dynamic.
- Percussion II (Perc. II):** The staff shows a triplet figure with a *f* dynamic and a *Mar* (Maracas) marking.
- Other Percussion:** A middle staff is labeled "strike crossbeams with knuckles" with a *f* dynamic. The bottom staff of the piano part is labeled "+ Ped. I".
- Other Markings:** "A.H." sul pont. *f*, *mf*, and "chrom. Cluster" are also present.

Toccata II

1 **Aggressivo** (♩=140)

ff pesante

Ped. Ped. Ped. Ped. *Ped. simile*

ff pesante

Ped. Ped. Ped. *Ped. simile*

Perc. I *ff* **Vib** *Ped. Ped. Ped. Ped.*

Perc. II **Aggressivo** (♩=140) **Mar** *ff*



5

ff pesante

Ped. Ped. Ped. Ped. *Ped. simile*

Perc. I *ff* **Vib** *Ped. Ped.*

Perc. II *ff*

18

più f

più f

Perc. I *più f* Vib

Perc. II



23

f

f

Perc. I *f* Vib

Perc. II *f* Mar

(8)

41

p *pp*

Perc. I

Perc. II



Leggiero (♩.=100)

47*)

p brillante

loco

p

loco

ff

Perc. I

Leggiero (♩.=100)

Perc. II

p

*) Eine Oktave höher! / One octave higher

53

p

Ped.

Perc. I *p*

Perc. II *p*



55

crescendo

f

crescendo

f

Ped.

Perc. I *f*

Perc. II *f* s.c.

61

f *p* *crescendo*

Perc. I *f* *pp* l.v.

Perc. II *f* *pp delicatissimo* *crescendo*

Ped. Ped. Ped. Ped. Ped. Ped.



63

f *f*

Perc. I *f*

Perc. II *mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

70

p *crescendo*

p *crescendo*

f *l.v.* *p* *crescendo*

f *(ord.)* *p* *crescendo*

f *(f)* *p* *crescendo*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. non Ped.



72

p

f

f *p*

Ped. Ped. Ped. Ped. Ped.

78 *simultan*

mf

(on keys)

pizz.

5:3

8^{va}

8^{vb}

p *mf*

Ped. *mf*

strike crossbeams with knuckles

f *mf*

3

8^{va}

ff

"A.H."

p *mf*

strike crossbeams with knuckles

mf

3

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Perc. I

sfz

Vib

ff *p* *mf*

Ped. *Ped.* *Ped.*

Perc. II

ff

dead stroke

ff *p*

f *p*

5

Musical score for Percussion I and II, measures 89-91. Perc I has triplet patterns in the treble clef and sixteenth-note patterns in the bass clef. Perc II has triplet patterns in the treble clef and sixteenth-note patterns in the bass clef. Dynamics range from *mp* to *f*.



Musical score for Percussion I and II, measures 92-94. Perc I has sixteenth-note patterns in the bass clef. Perc II has sixteenth-note patterns in the bass clef. The score includes a section marked **Leggiero** ($\text{♩.}=100$) with trills and dynamic markings like *ff* and *f*.

101

mf *mf* *p* *crescendo*

mf *mf* *p* *crescendo*

Perc. I *mf* *p* c.c.

Perc. II *mf* *p*

Ped. Ped. Ped. Ped.



103

mf *mp* *crescendo*

mf *mp* *crescendo* 4:3 4:3 4:3

Perc. I *mf*

Perc. II *mf*

Ped. Ped. Ped. Ped.

Lento (♩=50)

109

Ped. Ped. Ped. Ped.

ff *p*

4:3 4:3 4:3

3

Perc. I

Vib

pp

Ped. Ped. Ped. simile

Perc. II

Mar

pp

Lento (♩=50)



112

strike crossbeams with knuckles

mf

p *f*

mp 8^{va} 8^{vb}

mp *ff sub.*

5 3

"A.H."

Ped. 8^{va} Ped. II Ped.

strike crossbeams with knuckles

p *mf* rapid gliss. over strings

ff 10:8

p gliss. 8^{va} 8^{vb}

Ped. Ped.

Perc. I

Perc. II

119 *8va*

ff

ff

Perc. II

ff



122 *(8)*

ff

ff

Perc. I

ff

Perc. II

(8)

131

The musical score consists of four systems. The first system is for Percussion I, the second for Percussion II, and the third and fourth are piano accompaniment for Percussion I and Percussion II respectively. The piano accompaniment features chords in the right hand and bass notes in the left hand. The Percussion I part has a rhythmic pattern of quarter notes. The Percussion II part has a rhythmic pattern of quarter notes. Dynamics include *fff* and *Ped.*. There are asterisks under the piano accompaniment in measures 131 and 132. A dashed line above measure 131 indicates a repeat or continuation.