

# TEAMWORK

Kammermusik für 17 Instrumentalisten

Martin Christoph Redel (1995)

**Allegro risoluto** (♩=180)

Musical score for woodwinds, brass, and percussion. The score is written for Flöte, Oboe, Klarinette (in A), Fagott, Horn (in F), Trompete (in C), Tenorposaune, Tuba, Pauken, Kleine Trommel, Xylophon, Marimba, Vibraphon, Harfe, Klavier, and Cembalo. The tempo is **Allegro risoluto** (♩=180). The score includes dynamic markings such as *pp*, *f*, and *ff*, and performance instructions like *Mar* and *8' + 16'*.

**Allegro risoluto** (♩=180)

Musical score for strings, including Violine 1, Violine 2, Viola, Violoncello, and Kontrabass. The tempo is **Allegro risoluto** (♩=180). The score includes dynamic markings such as *pp*, *ff*, and *ffp*, and performance instructions like *pizz.*, *arco*, and *1)*.

1) "Bartók-pizz"

Tranquillo (♩=60)

8

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fg. *ff*

Hn. (F) *ff*

Trp. (C) *ff*

Pos. *ff*

Tuba *ff*

Mar. *p sempre*

Hfe. *p sempre*

Klav. *p sempre*

*Ped.* →

Großräumige Pedalisierung über mehrere Takte!  
Keine Zwischenpedalisierungen. Nächster Pedalwechsel erst bei Takt 11/12.

(*Ped.*) -----  
Pedal ganz allmählich lösen.

- 16' / nur 8'

Cemb. *p sempre*

Jede Taste bleibt so lange gehalten, bis derselbe Ton erneut angeschlagen wird.  
Zur Vereinfachung des Notenbildes wurde dieser Vorgang nur im Takt 8 exemplarisch ausnotiert.  
Er wird jedoch beibehalten bis zum Takt 45.  
Im Falle von Harmonie- bzw. Akkordwechseln (z.B. Takte 11/12, 15/16 etc.) bleiben die Töne  
der ersten Harmonie nur bis zum Ende des Taktes liegen. Nicht in die neue Harmonie hinüberhalten!

Tranquillo (♩=60)

VI. 1 *pp* niente

VI. 2 *pp* niente

Vla. *pp* niente

Vc. *pp* niente

Kb. arco *pp* niente

\*) Kontrabass-Flageolette klingen eine Oktave tiefer als notiert.

12

Kl. *mf* *pp*

Mar.

Hfe.

Klav.

Cemb.

Vc.

*pp* *mf*

\*) Sollten die Pedalisierungszeiten im vorgegebenen Rahmen zu knapp sein, so können die eingeklammerten Töne als Pause ungespielt bleiben.

16

Fl.

Ob.

Mar.

Hfe.

Klav.

Cemb.

Vc.

*ppp (lontano, non cresc.)* *(ppp)*

*pp dolce* *(mf)*

*pp*

20

Fl.

Ob.

Fg. *pp*

Mar.

Hfe.

Klav. *Ped* → (Ped) -----

Cemb.

Vla. *con sord.*

23

Fg. *mf* *pp*

Mar.

Hfe.

Klav. *Ped* → (Ped) -----

Cemb.

Vla. *mf* *pp*



33

Kl. *(mf)*

Hn. (F) *pp*

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

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

Klav. *(p) poco a poco cresc.*  
(Ped) →

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

Vl. I *pizz.* III *p* *arco* *mf*

Vla. *senza sord.* *p* *mf* *mf*

Vc. *pizz.* *mf*

36

Ob. *mp* *f* *mp*

Kl. *pp*

Fg. *mp*

Mar. *5*

Hfe. *5*

Klav. *6* (Ped.)

Cemb. *6*

VI. I *mp* *f* *p* *mp*

Vla. *pp*

Vc. *f* *mf*

Detailed description: This page of a musical score covers measures 36, 37, and 38. The score is for a symphony orchestra and includes parts for Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Maracas (Mar.), Harp (Hfe.), Piano (Klav.), Cembalo (Cemb.), Violin I (VI. I), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time. The Oboe part features a melodic line with dynamics *mp*, *f*, and *mp*. The Clarinet and Viola parts are marked *pp*. The Bassoon part has a *mp* dynamic. The Maracas and Harp parts play a rhythmic pattern of eighth notes, with the Harp part marked with a '5' indicating a fifth fret. The Piano and Cembalo parts play a similar rhythmic pattern, with the Piano part marked with a '6' indicating a sixth fret. The Violin I part has dynamics *mp*, *f*, *p*, and *mp*. The Viola part is marked *pp*. The Violoncello part has dynamics *f* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

39

**Kl.** *mp* *f*

**Fg.** *f* *mf* *p*

**Mar.**

**Hfe.**

**Klav.** *ped.* *(ped.)* *ped.* *(ped.)*

**Cemb.**

**VI. 1** *f* *mf* *p* *pp*

**VI. 2** *p*

**Vla.** *pizz.* *mp* *mf* *f*

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

Detailed description: This page of a musical score covers measures 39, 40, and 41. The score is for a full orchestra and includes parts for Clarinet (Kl.), Flute (Fg.), Maracas (Mar.), Horns (Hfe.), Piano (Klav.), Celeste (Cemb.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 4/4. Measure 39 begins with a dynamic of *mp* for the Clarinet and *f* for the Flute. The Flute part features a melodic line with a crescendo from *f* to *mp* and then a decrescendo to *p*. The Maracas part consists of a steady rhythmic pattern of eighth notes with a dynamic of *f*. The Piano part features a complex texture with sixteenth-note patterns and a dynamic of *f*. The Celeste part has a similar sixteenth-note pattern with a dynamic of *f*. The Violin I part has a melodic line starting with *f*, moving to *mf* and *p* by measure 41. The Violin II part has a sustained chord with a dynamic of *p*. The Viola part has a melodic line starting with *mp* and moving to *f*. The Violoncello part has a melodic line starting with *mp* and moving to *f*. The score includes various articulations such as accents, slurs, and dynamic markings.





Allegro (♩ = 180)

46

Fl. *ff* *p* *mf* *f* *fp* *f*

Ob. *p* *mf* *f* *fp* *f*

Kl. *ff* *p* *mf* *f* *fp* *f*

Fg. *ff*

Hn. (F) *ff*

Trp. (C) *ff*

Pos. *ff*

Tuba *ff* *p* *mf* *mf*

Mar. *ff* *p*

Hfe. *ff* *f* *mp* *f* *f*  
étouffé

Klav. *ff* *p* *mf* *f*

Cemb. *ff* *f* *3*

Allegro (♩ = 180)

VI. 1 *ff* *arco* *mp* *f*

VI. 2 *ff* *arco* *mp* *f*

Vla. *ff* *arco* *mp* *f*

Vc. *ff* *mp* *f*

Kb. *ff* *mp* *mf*

55

Fl. *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *f*

Ob. *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *f*

Kl. *fp*  $\rightarrow$  *f* *fp*  $\rightarrow$  *f* *f*

Fg. *p* *p*

Pos. *mp* *gliss.* *f*

Tuba *f*

Mar. *mf cresc.* *f*

Hfe. *mf* *f*

Klav. *f*  $\rightarrow$  *mf* *ped.*

Cemb. *f* *mp* *3* *f* *mf* *3*

VI. 1 *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *mf*  $\leftarrow$  *f*

VI. 2 *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *mf*  $\leftarrow$  *f*

Vla. *f*  $\rightarrow$  *mp* *f*  $\rightarrow$  *mp* *mf*  $\leftarrow$  *f*

Vc. *mp* *(mf)* *arco* *mp* *f* *mf cresc.*

Kb. *f*

62 muta in Flauto in Sol

Fl. *più f p cresc.* *mp* *mf* *fp* *f* *f* *più f*

Ob. *più f p cresc.* *mp* *mf* *fp* *f* *f* *più f*

Kl. *più f p* *mp* *mf* *fp* *f* *f* *più f*

Fg. *p cresc.* *mp* *mf* *fp* *f* *f* *più f*

Hn. (F) *più mf cresc.* *più f*

Trp. (C) *più f cresc.*

Pos. *mp cresc.* *f*

Mar. *mf cresc.*

Hfe. *mp* *mf* *f cresc.*

Klav. *mf* *mp* *Ped.*

Cemb. *mp* *mp* *mf* *(mf) cresc.*

Vi. 1 *p* *mp* *pizz.* *arco* *mf* *mf* *f* *(mf) cresc.* *pizz.*

Vi. 2 *pizz.* *p* *mp* *arco* *mf* *f* *mf* *f*

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

Vc. *più f* *pizz.* *arco* *mp* *mf* *mf* *f* *mf* *f*

Kb. *p cresc.* *mp*

69 Moderato (♩=90) Altflöte

Fl. Kl. Trp. (C) Mar. Hfe. Cemb. Vl. 1 Vl. 2 Vla. Vc.

*pp espr.* *mf* *pp* *pp* *mf*

*ff* *Xyl* *ff*

*ff* *p* *mp*

*ff*

Moderato (♩=90) arco

*più f* *ff* *pp* *p* *pp* *mp* *pp*

*più f* *ff* *pp* *p* *pp* *mp* *pp*

*più f* *ff* *pp* *p* *pp* *mp* *pp*

*più f* *ff* *pp* *p* *pp* *mp* *pp*



76 muta in Piccolo

Picc. Ob. Kl. Hn. (F) Trp. (C) Hfe. Vl. 1 Vl. 2 Vla. Vc.

*p* *pp (come un ombra)* *p* *pp* *p cresc.* *p cresc.*

*pp* *mf* *pp* *con sord.* *p* *mf* *p*

*p* *cresc.*

*p* *pp* *p* *pp* *p* *cresc.*

*p* *pp* *p* *pp* *p* *cresc.*

*p* *pp* *p* *pp* *p* *cresc.*

*p* *pp* *p* *pp* *p* *cresc.*

83 **Allegro** (♩=180)

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

Kl. *mf cresc.* *f*

Hn. (F) *con sord.* *mp cresc.* *f*

Trp. (C) *mf* *p* *f* *ff*

Xyl. *f* *f < ff*

Hfe. *mf* *f* *étouffé*

Cemb. *f* *ff*

VI. 1 **Allegro** (♩=180) *mf cresc.* *f* *mp* *f* *f* *pizz.*

VI. 2 *mf cresc.* *f* *mp* *f* *pizz.* *arco* *f <*

Vla. *mf cresc.* *f* *mp* *f* *pizz.* *arco* *f <*

Vc. *mf cresc.* *f* *f <*

90 Piccolo

**Picc.** *mf* *f*

**Ob.** *f* *più f*

**Kl.** *ff* *f* *più f* *fp* *mf*

**Fg.** *f* *più f* *fp* *mf*

**Hn. (F)** *p* *mf* *mf* *fp* *mf*

**Trp. (C)** con sord. *p* *mf*

**Pos.** con sord. *p* *mf*

**Xyl.** *f* *ff* *mf*

**Hfe.** *f* *f* *mf*

**Klav.** *f* *ff* *mf* *f* *p*

**Cemb.** *f*

**VI. 1** *cresc.* *ff* *f* *mf* *p* *mf*

**VI. 2** *più f* *ff* *f* *f* *mf* *p* *mf*

**Vla.** *più f* *ff* *f* *f* *mf* *p* *mf*

**Vc.** *più f* *ff* *f* *f* *mf*

*arco* *gliss.*

98

Picc. *mp* *(mf)* *muta in Flauto*

Hn. (F) *mp* *p* *mp*

Trp. (C) *mp* *p* *mp*

Pos. *mp* *p* *mp*

Tuba *p* *con sord.* *mp*

Xyl. *mp* *mf* *decrescendo* *(p)p* *Vib*

Klav. *mp*

VI. 1 *p* *gliss.* *mp* *pp*

VI. 2 *p* *gliss.* *mp*

Vla. *p* *gliss.* *mp*

Vc. *p* *gliss.* *mp*



Lento (♩=60)

109

Fl. *pp* *mp* *pp* *pp cresc.* *mf sfz*

Ob. *mf* *p*

Kl. *p*

Vibr. *pp* *con vibr.* *Fl.*

Lento (♩=60)

VI. 1 *con sord.* *mf* *sempre legato* *p* *f* *diminuendo* *p*

VI. 2 *con sord.* *mf* *niente*

Vla. *pp sempre*



126

Fl. *mp* *f* *p* *mf* *f* *mp*

Ob. *f* *mp* *(m)p* *mf* *p* *mp*

Kl. *f* *niente* *mp* *f* *mp*

Trp. (C) *p* (c. s.)

Vibr.

VI. 1 *mp* *f* *p* *p*

VI. 2 *mp* *f* *p* *p* *mp*

Vla. *p* con sord. IV *f*

Vc. *mp* con sord.



139

Fl. *mp* *mf* *f* *p*

Ob. *f* *p* *mf* *f* *p* *f* *p* *p*

Kl. *p* *f* *p*

Fg. *mf* *f* *mf* *f* *p* *p*

Hn. (F) *f* *mf* *mp* *p* senza sord.

Trp. (C) *f*

Vibr. *p*

VI. 1 *f* *mp* *p* *f* *p* *cresc.*

VI. 2 *f* *mp* *p* *mf* *f* *mp* *p* *mp* *cresc.*

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

Vc. *f* *p* *III.* *p* *cresc.*

1) unbetonte Ausführung einer eigentlich betonten Zählzeit  
 2) betonte Ausführung einer eigentlich unbetonten Zählzeit