

DISPUT für Horn und Orchester

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op.88a (2017/18)

① Quasi Recitativo (♩=60)

1. Flöte

2. Flöte

1. Oboe

Englischhorn

1. Klarinette in A

Bassklarinette in B

1. Fagott

Kontrafagott

1. Horn in F

2. Horn in F

1. Trompete in B

2. Trompete in B

Tenor-Posaune

Bass-Posaune (oder Kontrabasspos.)

Pauken

Schlagzeug

Horn in F Solo

Violine I

Violine II

Viola

Violoncello

Kontrabass

1) accelerando innerhalb des (4.) Viertels

⑤

1. Fl. - - - - -

2. Fl. - - - - -

1. Ob. - - - - -

2. Ob. - - - - -

1. Kl.(A) - - - - -

Bkl.(B) - - - - -

1. Fg. - - - - -

Kfg. - - - - -

1. Hn.(F) - - - - -

2. Hn.(F) - - - - -

1. Trp.(B) - - - - -

2. Trp.(B) - - - - -

T.-Pos. - - - - -

B.-Pos. - - - - -

Pk. - - - - -

Hn.(F)Solo *f* *fp* *ff* *p*

VI. I *ff* *p ff* *p*

VI. II *ff* *p ff* *p*

Vla. *ff* *p ff* *p*

Vc. *ff* *p ff* *p*

Kb. *ff* *p ff* *p*

⑨

1. Fl. *ff* 7:8 3 *mp* 2) *p* (ombra di corno)

2. Fl. *ff* 7:8 3 *mp* *p* *p* (ombra di corno)

2. Ob. nimmt Ob.

1. Kl.(A) *ff* 3 *mp* *p*

Bkl. (B) *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn. (F) *ff* 3

2. Hn. (F) *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Pk. *ff*

Schlg. **Vib** (con vibr.) sehr weiche Schlegel *p* (ombra di corno) *Ped.*

Hn.(F)Solo *più f* *ff* *mf* *ff* sempre

VI. I *ff* *ffp* *p* *dolcissimo*

VI. II *ff* *ffp*

Vla. *ff* *ffp*

Vc. *ff* *p* *p* *dolcissimo*

Kb. *ffp*

A

2) decrescendo bis ins Nichts

16 (3+2+2)

1. Fl. *p* *p* *pp* *dolcissimo* poco a poco cresc.

2. Fl. *p* *p* *pp* *dolcissimo* poco a poco cresc.

1. Kl.(A) *p* (*ombra di corno*) *pp* (*ombra di corno*)

Bkl.(B) *p* (*ombra di corno*) *p* *dolcissimo* poco a poco cresc.

Vibr. *pp* (*ombra di corno*) Ped.

Hn.(F) Solo

VI. I (3+2+2) *(m)p* III.

VI. II sul tasto *p* (*ombra di corno*)

Vla. sul tasto *p* (*ombra di corno*) *p*

Vc. *(m)p* *p*

Kb. *pp* *dolcissimo* *(m)p*

Detailed description of the musical score: This page contains measures 16, 17, and 18 of a musical score. The score is for a full orchestra with a solo horn. The key signature has one flat (B-flat), and the time signature is 9/8. Measure 16 begins with a tempo marking of *p* (piano) and a dynamic marking of *p* (*ombra di corno*) for the woodwinds. Measure 17 features a complex rhythmic pattern with a *(3+2+2)* grouping. Measure 18 continues with various dynamics including *pp* (*ombra di corno*), *pp* *dolcissimo*, and *(m)p*. The woodwinds (Flutes, Clarinets, Bassoon) and strings (Violins I & II, Viola, Violoncello, Kontrabaß) all play sustained notes with some melodic movement. The solo horn (Hn.(F) Solo) has a more active role with eighth-note patterns. The page number '16' is circled at the top left, and '(3+2+2)' is written above the first measure. Roman numerals 'III.' appear at the end of the VI. I staff.

21

1. Fl. *(mp)* *f* **B**

2. Fl. *(mp)* *pp* *mp (ombra di corno)*

1. Ob. *f*

1. Kl.(A) *(mp) cresc.* *mp*

Bkl. (B) *(mp)* *nimmt Kl.*

1. Fg. *f*

Vibr. *p* **)* **) Mit dem Finger abdämpfen* *Xyl / Vib 2 +2*

Hn.(F)Solo *f* **B**

VI. I *p* *p* **B**

VI. II *p*

Vla. *p*

Vc. *f*

Kb. *p* **B**

25

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Kl.(A)
2. Kl.(A)
1. Fg.
Kfg.
1. Hn. (F)
2. Hn. (F)
1. Trp. (B)
2. Trp. (B)
T.-Pos.
B.-Pos.
Hn.(F)Solo
VI. I
VI. II
Vla.
Vc.
Kb.

f
più f
f
più f
f
mf
più f
più f
f
f
f
più f

29

1. Fl. *ff*

2. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl.(A) *ff*

2. Kl.(A) *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn.(F) *ff*

2. Hn.(F) *ff*

1. Trp.(B) *f*

2. Trp.(B) *f*

T.-Pos. *ff*

B.-Pos. *ff*

Xyl. *ff*

Hn.(F) Solo *ff* *gestopft* *pp* *pp*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

35 **C**

1. Fl. *ff* *mp*

2. Fl. *ff* *f* nimmt Picc.

1. Ob. *ff* *più f*

2. Ob. *ff* *più f*

1. Kl.(A) *ff* *mp*

2. Kl.(A) *ff* *mp*

1. Fg. *ff* *f*

Kfg. *ff* *f*

1. Hn. (F) *f* *p*

T.-Pos. *ff* *più f*

B.-Pos. *ff* *più f*

Xyl. *ff* *f* *p* *f* *p*
 Vib. (medium)
 Ped. *f* *p*

Hn.(F)Solo *p* *offen*

C

VI. I *ff* *f* *mf* *p*

VI. II *ff* *mp* *p* *f* *p*

Vla. *ff* *mp* *p* *f* *p*

Vc. *ff* *più f* *mf* *p*

Kb. *ff* *più f* *mf* *p*

42

1. Fl. *p* *ff*

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

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

1. Kl.(A) *f* *p* *ff*

2. Kl.(A) *p* *ff*

1. Fg. *p* *ff*

Kfg. *ff*

1. Hn. (F) *ff*

2. Hn. (F) *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Vibr. *f sub.* *p sub.* *p* *ff* → Glsp

Hn.(F)Solo *p* *ff*

VI. I *f* *p* *ff*

VI. II *f* *p* *ff*

Vla. *più f* *ff*

Vc. *p* *ff*

Kb. *ff*

48

1. Fl. *ff*

Picc. *ff*

1. Ob. *ff* *ffp* *ff*

2. Ob. *ff* *ffp* *ff*

1. Kl.(A) *ffp* *ff*

2. Kl.(A) *ff*

1. Fg. *p*

Kfg. *p*

1. Hn.(F) *p* *ff*

2. Hn.(F) *p* *f* *ff*

1. Trp.(B) *ff* *ffp* *ff*

2. Trp.(B) *ffp* *ff*

T.-Pos. *p* *ff*

B.-Pos. *p*

Hn.(F)Solo *mf* *ff* *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

E

54 **D**

(2+2+3)

1. Fl. *ff*

Picc. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl.(A) *ff*

2. Kl.(A) *ff*

1. Fg. *ff*

Kfg. *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Pk. *ff*

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

mf *p* *mf* *p*

mf *p*

D

div.: 2. Hälfte (2+2+3) + 1. Hälfte (Tutti)

VI. I *pp* (*pp*) *pp*

VI. II *pp* *pp*

Vla. *pp* *pp*

Vc. *ff*

Kb. *ff*

61

1. Fl. *f* *mf* *mp*

Picc. *f* *mf* *mp* *p*

1. Ob. *f*

2. Ob. *f*

1. Kl.(A) *f* *mf*

2. Kl.(A) *f* *mf*

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

Kfg. *f* *mf* *mp*

T.-Pos.

B.-Pos.

Pk.

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

VI. I *pp* *pp* *pp* *pp* *p*

VI. II *pp* *pp* *pp* *pp*

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

Vc. *f* *mf* *p*

Kb. *f* *mf* *mp* *p*

66

1. Fl. *p* 3 3 3

Picc. *pp* (*m*)*p* 3 3

1. Kl.(A) (*m*)*p* 3 3 3 3

2. Kl.(A) *p* *tr* 3 3 3

1. Fg.

Hn.(F)Solo

VI. I *p* 3 3 *mf*

VI. II *pp* *pp* *p* *mf*

Vla. *p* (*p*) *p* *mf*

Vc. *p* *p*(*p*)

Kb.

Detailed description: This page of a musical score covers measures 66, 67, and 68. The score is for a full orchestra. The woodwind section includes Flute 1, Piccolo, Clarinet in A (1st and 2nd), and Bassoon. The string section includes Violin I and II, Viola, Violoncello, and Kontrabaß. The brass section includes Horn in F Solo. The score features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). A trill is marked in the 2nd Clarinet in A part. The key signature changes from one flat to two flats between measures 67 and 68. The time signature changes from 3/4 to 4/4 between measures 67 and 68. The page number 66 is circled at the top left.

E
♩ = 120

72

1. Fl. *f* *p*

Picc. *f* *p*

1. Kl.(A) *f*

2. Kl.(A) *f*

Glsp. *mf* *mp* *p* *pp*
Ped. *ped.* *ped.* *ped.*

Hn.(F)Solo *p*

E
♩ = 120

VI. I *mp* *pp sempre*

VI. II *mp* *pp sempre*

Vla. *mp* *pp sempre*

Vc. *mp* *pp sempre*

76

1. Fl.

Picc.

1. Kl.(A)

Gls.

Hn.(F)Solo

VI. I

VI. II

Vla.

Vc.

p

mp *p* *mf* *mp* *mf*

ped. *ped.*



80

1. Fl.

Picc.

1. Ob.

Gls.

Hn.(F)Solo

VI. I

VI. II

Vla.

Vc.

cresc.

cresc.

mf cresc.

mp *f*

ped. *cresc. ped.* *ped.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

84

1. Fl. *f* *più f*

Picc. *f* nimmt Flöte

1. Ob. *f* *più f*

2. Ob. *f* *più f*

1. Kl.(A) *mf* *f* *più f*

2. Kl.(A) *mf* *f* *più f*

1. Hn. (F) *più f*

2. Hn. (F) *ff*

1. Trp. (B) *f* *più f* *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Glsp. *più f* Xyl

Hn.(F)Solo *mf* *f*

VI. I *mf*

VI. II *mf*

Vla. *mf* (*mf*)

Vc. *mf* *ff*

F

87

1. Fl. *ff*

1. Ob. *ff sempre*

2. Ob. *ff sempre*

1. Kl.(A) *ff sempre*

2. Kl.(A) *ff sempre*

1. Fg. *ff sempre*

Kfg. *ff sempre*

1. Hn.(F) *ff sempre*

2. Hn.(F) *ff sempre*

1. Trp.(B) *ff sempre*

T.-Pos. *ff sempre*

B.-Pos. *ff sempre*

Hn.(F)Solo *ff sempre*

F

VI. I *ff sempre*

VI. II *ff sempre*

Vla. *ff sempre*

Vc. *ff sempre*

Kb. *ff sempre*

pizz.

93

breve

1. Fl. *ff*

2. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl.(A) *ff*

2. Kl.(A) *ff*

1. Fg. *ff*

Kfg.

1. Hn. (F) *ff*

2. Hn. (F) *ff*

1. Trp. (B)

2. Trp. (B)

T.-Pos. *ff*

B.-Pos. *ff*

Xyl. *ff*

Hn.(F)Solo *p* *ff* *fp* *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff* arco

Kb.

101

1. Fl. *ff*

2. Fl. *ff*

1. Ob.

2. Ob.

1. Kl.(A) *ff*

2. Kl.(A) *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn. (F) *ff*

2. Hn. (F) *ff*

1. Trp. (B) *ff*

2. Trp. (B) *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Xyl. *ff*

Hn.(F)Solo

VI. I *div. b*

VI. II *div.*

Vla.

Vc.

Kb. *arco* *ff*

107

G

1. Fl. *ff*

2. Fl. *ff*

1. Ob. *ff*

1. Kl.(A) *mp* *p*

2. Kl.(A)

1. Fg. *ff* *p* *mp* *p*

Kfg. *ff* *p* *mp* *p*

1. Hn.(F) *ff* *f*

B.-Pos. *ff* *p*

Xyl. *ff*

Hn.(F)Solo *p* *f* *p*

G

VI. I *mp* *ffz* pizz.(Bartók-pizz.)

VI. II *mp* *p*

Vla. *ff* *sffz* arco *p*

Vc. *ff* arco *ff* *mp* *p*

Kb. *ff* *mp* *p*

1. Fl. *mf*

2. Fl. *mf*

1. Ob. *mf*

2. Ob. *mf*

1. Kl.(A) *mf* *f* *più f*

2. Kl.(A) *mf* *f* *più f*

1. Fg. *p* *mp* *f* *più f* *ff*

Kfg. *mp* *più f*

1. Hn.(F) *mf* *più f* *ff*

2. Hn.(F) *mf* *più f* *ff*

T.-Pos. *f* *più f* *ff*

B.-Pos. *più f* *ff*

Hn.(F) Solo *p* *f* *mf* *f* *mf*

VI. I *arco* *mf* *f* *più f* *ff*

VI. II *p* *mf* *f* *più f*

Vla. *pizz.* *sffz* *arco* *mf* *f* *più f* *ff*

Vc. *pizz.* *f* *f* *più f* *ff*

Kb. *mp* *f* *più f* *ff*

118

H

1. Kl.(A)

1. Fg.

Kfg.

1. Hn.(F)

2. Hn.(F)

T.-Pos.

B.-Pos.

Hn.(F)Solo

VI. I

Vla.

Vc.

Kb.



128

1. Kl.(A)

2. Kl.(A)

1. Fg.

Kfg.

Hn.(F)Solo

Vla.

Vc.

137

1. Kl.(A)
2. Kl.(A)
1. Fg.
Kfg.
Hn.(F)Solo
VI. I
VI. II
Vla.
Vc.
Kb.



146

I
1. Kl.(A)
1. Fg.
Kfg.
Hn.(F)Solo
VI. I
VI. II
Vla.
Vc.
Kb.

156 **J** **K**

1. Fl. *più f*

1. Ob. *f* *più f*

2. Ob. *f*

1. Kl.(A) *f* *più f*

2. Kl.(A) *mf* *f* *f*

1. Fg. *mf* *f* *più f*

Kfg.

1. Hn.(F) *più f* 2

2. Hn.(F) *più f* 2

Hn.(F)Solo *f* *più f* *f* *più f*

J **K**

VI. I *f* *più f*

VI. II *f* *più f*

Vla. *f* *arco* *più f* 2

Vc. *f* *più f*

Kb.

L

♩=180

169

1. Fl. *ff*

2. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Kl.(A) *ff*

2. Kl.(A) *ff*

1. Fg. *ff*

Kfg. *ff*

1. Hn.(F) *ff*

2. Hn.(F) *ff*

1. Trp.(B) *ff*

2. Trp.(B) *ff*

T.-Pos. *ff*

B.-Pos. *ff*

Hn.(F)Solo *ff* *ff* *maestoso*

L

♩=180

Vl. I *ff* *mf subito*

Vl. II *ff* *mf subito*

Vla. *ff* *mf subito*

Vc. *ff* *ff* *arco*

Kb. *ff*