

PARTITUR

Thomas Buchholz

# Les danses imaginaires

pour deux orchestres

*Int. S<sup>ch</sup>ernscher Musikverlag*  
★ SMV 90037

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Timpenstraße 19  
46117 Oberhausen  
Germany

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Fax: + 49 (0) 208 / 6204-392

SMV 90037

Printed in Germany

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## Besetzung

### Orchester I

1 Flöte  
1 Oboe  
1 Klarinette in B  
1 Horn in F  
1 Fagotte

Violinen I (5 Spieler)  
Violinen II (4 Spieler)  
Violen (3 Spieler)  
Violoncelli (2 Spieler)  
Kontrabass (1 Spieler)

*Hinweis: Für die Streicher wird im letzten Satz (T. 144 - 150) ein besonders starker Dämpfer (event. Tonwolf) benötigt.*

### Orchester II

2 Flöten (auch Piccolo)  
2 Oboen (auch Englischhorn in F)  
2 Klarinetten in B (auch Bassklariette in B)  
2 Fagotte (auch Kontrafagott)

4 Hörner in F  
2 Trompeten in B  
3 Posaunen  
1 Tuba

Pauken (Stimmungen: Es, E, F, As, A, B, H, c, d, es, e)

Schlagzeug (2 Spieler)

Spieler 1

Glockenspiel  
Vibraphon  
Tamburin  
Kleine Trommel  
Triangel  
Woodblock  
Schlitztrommel (klein)  
2 Tempelblocks  
Becken (großes Hängebecken und Gegenschlagbecken)

Spieler 2

3 Bongos  
2 Holztomtoms  
1 Taiko-Trommel  
Große Trommel

gemeinsam genutzte Instrumente

Tam-Tam (groß)  
Röhrglocken

### Elektroakustisches Zuspiel

1 Tontechniker (CD, Player, Stereo-Lautsprechersystem)

Violinen I (10 Spieler)  
Violinen II (8 Spieler)  
Violen (6 Spieler)  
Violoncelli (4 Spieler)  
Kontrabässe (3 Spieler)

## Inhalt

1. La Basse danse imaginaire	04
2. La danse piétinant (Estampie)	14
3. La Chaconne visionaire	32
4. La danse de l'ombre	36
5. La dernière valse	45

## Dauer

1.	2:17
2.	2:36
3.	2:19
4.	3:08
5.	3:55

Gesamt: ca. 14 min.

# Les danses imaginaires

en mémoire de Olivier Messiaen

## 1. La Basse danse imaginaire

Thomas Buchholz, 2008

♩ = 92

**Orchester I.**

Flöte I. 1  
Oboe I. 1  
Klarinette I. 1, (B)  
Horn I. 1 (F)  
Fagott I. 1  
Violen I. 1  
Violinen I. 2  
Violen I.  
Violoncelli I.  
Kontrabass I.

**Orchester II.**

Flöten II. 1, 2  
Oboen II. 1, 2  
Klarinetten II. 1, 2 (B)  
Fagotte II. 1, 2  
Hörner II. 1, 2 (F)  
Hörner II. 3, 4 (F)  
Trompeten II. 1, 2 (B)  
Posaunen II. 1, 2  
Posaune II. 3  
Tuba II.  
Pauken II.  
Schlagzeug II. 1  
Schlagzeug II. 2  
Violen II. 1  
Violen II. 2  
Violen II.  
Violoncelli II.  
Kontrabässe II.

*ff*, *fff*, *gliss.*, *(b)*, *Gr. Trommel c. snare*, *Gr. Trommel*



9

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1

Vi. I. 1  
Vi. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2

Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.

Schlz. II. 1  
Schlz. II. 2

Vi. II. 1  
Vi. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

13

Fl. I. 1  
 Ob. I. 1  
 Klar. I. 1 (B)  
 Hn. I. 1 (F)  
 Fg. I. 1

Vi. I. 1  
 Vi. I. 2  
 Vla. I.  
 Vc. I.  
 Kb. I.

Fl. II. 1, 2  
 Ob. II. 1, 2  
 Kl. II. 1, 2 (B)  
 Fg. II. 1, 2

Hn. II. 1, 2 (F)  
 Hn. II. 3, 4 (F)  
 Trp. II. 1, 2 (B)  
 Pos. II. 1, 2  
 Pos. II. 3  
 Tuba II.  
 Pk. II.

Schlz. II. 1  
 Schlz. II. 2

Vi. II. 1  
 Vi. II. 2  
 Vla. II.  
 Vc. II.  
 Kb. II.

17 GP

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.



22

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1,2 (B)

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

The musical score for page 22, measures 22-25, features a variety of instruments and dynamic markings. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II (B-flat), Horns I and II (F), and Bassoons I and II. The string section consists of Violins I and II, Violas, Cellos, and Double Basses. Percussion includes Trumpets II (B-flat), Trombones II (B-flat), Tuba II, Snare Drum II, and Cymbals II. Dynamics range from piano (p) to fortissimo (ff). The score includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *f*, *ff*, and *p*. The key signature is one sharp (F#) and the time signature is 4/4.





34

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.



## 2. La danse piétinant (Estampie)

♩ = 160

Orchester I.

Flöte I. 1  
Oboe I. 1  
Klarinette I. 1, (B)  
Horn I. 1 (F)  
Fagott I. 1  
Violinen I. 1  
Violinen I. 2  
Violen I.  
Violoncelli I.  
Kontrabass I.

♩ = 160

Orchester II.

Flöten II. 1, 2  
Oboen II. 1, 2  
Klarinetten II. 1, 2 (B)  
Fagotte II. 1, 2  
Hörner II. 1, 2 (F)  
Hörner II. 3, 4 (F)  
Trompeten II. 1, 2 (B)  
Posaunen II. 1, 2  
Posaune II. 3  
Tuba II.  
Pauken II.  
Schlagzeug II. 1  
Schlagzeug II. 2  
Violinen II. 1  
Violinen II. 2  
Violen II.  
Violoncelli II.  
Kontrabässe II.

Woodblock  
Große Trommel

pizz.  
mf  
pizz.  
mf









35

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. I. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

42

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1,2 (B)

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. I. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

*mf*

*mp*

Tamburin

Große Trommel

3

5

51

This musical score page contains measures 51 through 56. The instruments and their parts are as follows:

- Fl. I. 1:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Ob. I. 1:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Klar. I. 1 (B):** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Hn. I. 1 (F):** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Fg. I. 1:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- VI. I. 1:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- VI. I. 2:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Vla. I:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Vc. I:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Kb. I:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Fl. II. 1, 2:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Ob. II. 1, 2:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Kl. II. 1, 2 (B):** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Fg. II. 1, 2:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Hn. II. 1, 2 (F):** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Hn. II. 3, 4 (F):** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Trp. II. 1, 2 (B):** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Pos. II. 1, 2:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Pos. II.3:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Tuba II:** Rests in measure 51, then plays a series of sixteenth notes in measures 52-56 (*sf*).
- Pk. II:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*mf*).
- Schlz. II. 1:** Rests in measure 51, then plays a series of eighth notes in measures 52-56 (*f*).
- Schlz. II. 2:** Rests in measure 51, then plays a series of eighth notes in measures 52-56 (*f*).
- VI. II. 1:** Plays a triplet of eighth notes in measures 51-55 (*mf*), then a half note G4 in measure 56 (*ff*).
- VI. II. 2:** Plays a triplet of eighth notes in measures 51-55 (*mf*), then a half note G4 in measure 56 (*ff*).
- Vla. II:** Plays a triplet of eighth notes in measures 51-55 (*mf*), then a half note G4 in measure 56 (*ff*).
- Vc. II:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*f*).
- Kb. II:** Rests in measures 51-55, then plays a quarter note G4 in measure 56 (*f*).





73

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1, 2 (B)

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

*mf*

*f*

*ff*

*gliss.*

**Gr. Trommel**

**Tanburin 2**

80

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

mp

arco

3

3

3

3

3

3

3



87

This page of a musical score contains measures 87 through 94. The instrumentation includes:

- Flute I (Fl. I. 1)
- Oboe I (Ob. I. 1)
- Clarinet I (Klar. I. 1 (B))
- Horn I (Hn. I. 1 (F))
- Bassoon I (Fg. I. 1)
- Violin I (VI. I. 1, 2)
- Viola I (Vla. I.)
- Violoncello I (Vc. I.)
- Double Bass I (Kb. I.)
- Flute II (Fl. II. 1, 2)
- Oboe II (Ob. II. 1, 2)
- Clarinet II (Kl. II. 1, 2 (B))
- Bassoon II (Fg. II. 1, 2)
- Horn II (Hn. II. 1, 2 (F))
- Horn II (Hn. II. 3, 4 (F))
- Trumpet II (Trp. II. 1, 2 (B))
- Posauna II (Pos. II. 1, 2)
- Posauna II (Pos. II. 3)
- Tuba II (Tuba II.)
- Snare Drum II (Pk. II.)
- Snare Drum I (Schlz. II. 1)
- Snare Drum II (Schlz. II. 2)
- Violin II (VI. II. 1, 2)
- Viola II (Vla. II.)
- Violoncello II (Vc. II.)
- Double Bass II (Kb. II.)

Measure 87 starts with a forte (*f*) dynamic. The woodwinds and strings play a rhythmic pattern of eighth notes. Measures 88-91 show various articulations and dynamics, including *mf* and *div.* (divisi). Measure 92 features a *Gr. Trommel* (snare drum) entry with a forte (*f*) dynamic. Measures 93-94 continue with complex rhythmic patterns and dynamics like *mf* and *mf* 3.

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2 (B)  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.





115

This musical score page contains measures 115 through 120. It is divided into two systems. The first system (measures 115-120) includes parts for Flute I, Oboe I, Clarinet I (B), Horn I (F), Bassoon I, Violin I (1 and 2), Viola I, Violoncello I, and Kontrabaß I. The second system (measures 121-126) includes parts for Flute II (1 and 2), Oboe II (1 and 2), Clarinet II (1, 2 (B)), Bassoon II (1 and 2), Horn II (1, 2 (F) and 3, 4 (F)), Trumpet II (1, 2 (B)), Positiv II (1, 2 and 3), Tuba II, Perkussion II, and Schlagzeug II (1 and 2). The third system (measures 127-132) includes parts for Violin II (1 and 2), Viola II, Violoncello II, and Kontrabaß II. The score features various dynamics such as *f*, *ff*, *p*, and *sf*, and includes articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 4/4.



129

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1, 2 (B)

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schzl. II. 1

Schzl. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

*p*

*ff*

Becken

Gr. Trommel

nach Bkl.

nach Kfg.

div.

3

### 3. La Chaconne visionaire

**Orchester I.**

**Orchester II.**

$\text{♩} = 112$

1. Pult  
*p*

1. Pult  
*p*

*pizz.*  
*mf*

*pizz.*  
*p*

$\text{♩} = 112$

sehr weich  
*p*

1. Pult  
*p*

1. Pult  
*p*

*pizz.*  
*mf*



**10**

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Pk. II.

Vi. II. 1

Vi. II. 2

Vla. II.  
*pizz.*  
*mp*

Vc. II.

Kb. II.



20

VI. I. 1

VI. I. 2

Vla. I.

Vc. I.

Kb. I.

Schzlz. II. 1

Schzlz. II. 2

VI. II. 1

VI. II. 2

Vla. II.

Vc. II.

Kb. II.

1. Pult

*p*

Triangel

Tam-tam  
weicher Schlägel

*mf*

Holztonontoms  
Gummischl.

*mp*

1. Pult  
arco

*p*

pizz.

*mf*



28

VI. I. 1

VI. I. 2

Vla. I.

Vc. I.

Kb. I.

Schzlz. II. 1

Schzlz. II. 2

VI. II. 1

VI. II. 2

Vla. II.

Vc. II.

Kb. II.

Tempelblocks

*f*

36

VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

Schlz. II. 1  
Schlz. II. 2

VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.



43

VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

Pk. II.

Schlz. II. 1  
Schlz. II. 2

VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

tutti pizz. *p*

tutti pizz. *p*

tutti pizz. *p*

tutti pizz. *p*

tutti pizz. *p*

tutti pizz. *p*

Vibraphon, n. v.  
weiche Schlägel

*pp* — *mp*

*p*

*p*

*p*

*p*

51

VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

Fl. II. 1, 2  
Ob. II. 1, 2

Schlz. II. 1  
Schlz. II. 2

VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

*l.*  
*p*  
*pp*  
*mf*  
**Triangel**



57

VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

Fl. II. 1, 2  
Ob. II. 1, 2

Pk. II.

Schlz. II. 1

VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.

nach Picc.  
nach Eh.  
*pp*  
*pp*  
*pp*  
*p*

arco

# 4. La danse de l'ombre

♩ = 88

Orchester I.

Flöte I. 1  
Oboe I. 1  
Klarinette I. 1, (B)  
Horn I. 1 (F)  
Fagott I. 1  
Violinen I. 1  
Violinen I. 2  
Violen I.  
Violoncelli I.  
Kontrabass I.

arco  
con sord.  
tutti / div.  
pp  
arco  
con sord. / tutti  
pp  
arco  
con sord.  
pp  
arco  
pp

♩ = 88

Orchester II.

Piccolo II.  
Englischhorn II. (F)  
Bassklarinette II.(B)  
Kontrafagott II.  
Hörner II. 1, 2 (F)  
Hörner II. 3, 4 (F)  
Trompeten II. 1, 2 (B)  
Posaunen II. 1, 2  
Posaune II. 3  
Tuba II.  
Pauken II.  
Schlagzeug II. 1  
Schlagzeug II. 2  
Violinen II. 1  
Violinen II. 2  
Violen II.  
Violoncelli II.  
Kontrabässe II.

Piccolo  
Englischhorn  
Bassklarinette  
Kontrafagott  
Gr. Trommel  
pp  
ppp  
mp

10

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Picc. II.

Eh. II.(F)

Bkl. II.(B)

Kfg. II.

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

*p*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

*con sord.*

*pp*

*con sord.*

*pp*

*con sord.*

*mf*

*sehr weich*

*mp*

*ppp*

*f*

Schlitztrommel

*mp*

*mp*

*mp*

arco

*mp*





Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

VI. I. 1

VI. I. 2

Vla. I.

Vc. I.

Kb. I.

Picc. II.

Eh. II.(F)

Bkl. II.(B)

Kfg. II.

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II.3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

VI. II. 1

VI. II. 2

Vla. II.

Vc. II.

Kb. II.

sul H sul E sul D sul A sul H (solo)

pp nach Becken pp







70

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Picc. II.  
Eh. II.(F)  
Bkl. II.(B)  
Kfg. II.  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.



# 5. La dernière valse

♩ = 60

Orchester I.

Flöte I. 1  
 Oboe I. 1  
 Klarinette I. 1, (B)  
 Horn I. 1 (F)  
 Fagott I. 1  
 Violinen I. 1  
 Violinen I. 2  
 Violen I.  
 Violoncelli I.  
 Kontrabass I.

♩ = 60

Orchester II.

Flöten II. 1,2  
 Oboen II. 1,2  
 Klarinetten II. 1,2 (B)  
 Fagotte II. 1,2  
 Hörner II. 1, 2 (F)  
 Hörner II. 3, 4 (F)  
 Trompeten II. 1, 2 (B)  
 Posaunen II. 1, 2  
 Posaune II. 3  
 Tuba II.  
 Pauken II.  
 Kleine Trommel  
 Schlagzeug II. 2  
 Violinen II. 1  
 Violinen II. 2  
 Violen II.  
 Violoncelli II.  
 Kontrabässe II.  
 Zuspil

\*) Das von Penderecki stammende Zeichen bedeutet ein Arpeggio über alle 4 Saiten hinter dem Steg.





Fl. I. 1 *mf*

Ob. I. 1 *mf*

Klar. I. 1 (B) *mf*

Hn. I. 1 (F) *mf*

Fg. I. 1 *mf*

Vi. I. 1 arco *mf*

Vi. I. 2 arco *mf*

Vla. I. arco *mf*

Vc. I. arco *mf*

Kb. I. arco *mf*

Fl. II. 1, 2 solo *mf*

Ob. II. 1, 2 solo *mf*

Kl. II. 1, 2 *mf*

Fg. II. 1, 2 *mf*

Hn. II. 1, 2 (F) *mf*

Hn. II. 3, 4 (F) *mf*

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II. *mf* *ff*

Schlz. II. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

Zsp.





67

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.  
Zsp.

78

poco accel.

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
Vi. I. 1  
Vi. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

*mf*

poco accel.

Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2  
Fg. II. 1, 2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schlz. II. 2

*mf*  
*f*  
nach T.-t.

ric. c. l.

arco

Vi. II. 1  
Vi. II. 2  
Vla. II.  
Vc. II.  
Kb. II.  
Zsp.

*f*  
*mf*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1, 2

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schz. II. 1

Schz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

Zsp.

START  bis zum Ende des Traks laufen lassen

100

♩ = 72

♩ = 112

♩ = 112

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1

Vi. I. 1  
Vi. I. 2  
Vla. I.  
Vc. I.  
Kb. I.

♩ = 72

♩ = 112

♩ = 112

Fl. II. 1, 2  
Ob. II. 1, 2  
Kl. II. 1, 2  
Fg. II. 1, 2

Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.

Schzl. II. 1  
Schzl. II. 2

Vi. II. 1  
Vi. II. 2  
Vla. II.  
Vc. II.  
Kb. II.  
Zsp.

\*) alle künstlichen Flageolets sind wie notiert auszuführen. Intonationsabweichungen und andere klangliche Besonderheiten liegen in der Absicht des Werkes.

112

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

VI. I. 1

VI. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1, 2

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

VI. II. 1

VI. II. 2

Vla. II.

Vc. II.

Kb. II.

Zsp.

*ppp* *fff* *ppp*

*p* *p* *p*

127

Fl. I. 1  
Ob. I. 1  
Klar. I. 1 (B)  
Hn. I. 1 (F)  
Fg. I. 1  
VI. I. 1  
VI. I. 2  
Vla. I.  
Vc. I.  
Kb. I.  
Fl. II. 1,2  
Ob. II. 1,2  
Kl. II. 1,2  
Fg. II. 1,2  
Hn. II. 1, 2 (F)  
Hn. II. 3, 4 (F)  
Trp. II. 1, 2 (B)  
Pos. II. 1, 2  
Pos. II. 3  
Tuba II.  
Pk. II.  
Schlz. II. 1  
Schz. II. 2  
Violine solo  
mf p pp f mp sf pp mf pp  
VI. II. 1  
VI. II. 2  
Vla. II.  
Vc. II.  
Kb. II.  
Zsp.





154

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

Vi. I. 1

Vi. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1,2

Ob. II. 1,2

Kl. II. 1,2

Fg. II. 1,2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schlz. II. 1

Schlz. II. 2

Vi. II. 1

Vi. II. 2

Vla. II.

Vc. II.

Kb. II.

Zsp.

\*) hier ist ein nicht rhythmisches Tremolo direkt auf dem Steg gemeint, dass eine schwirrende Wirkung macht, erinnernd an einen Insektenschwarm. Der Bogen muss etwa 45° schräg gestellt werden.

170

Fl. I. 1

Ob. I. 1

Klar. I. 1 (B)

Hn. I. 1 (F)

Fg. I. 1

VI. I. 1

VI. I. 2

Vla. I.

Vc. I.

Kb. I.

Fl. II. 1, 2

Ob. II. 1, 2

Kl. II. 1, 2

Fg. II. 1, 2

Hn. II. 1, 2 (F)

Hn. II. 3, 4 (F)

Trp. II. 1, 2 (B)

Pos. II. 1, 2

Pos. II. 3

Tuba II.

Pk. II.

Schz. II. 1

Schz. II. 2

VI. II. 1

VI. II. 2

Vla. II.

Vc. II.

Kb. II.

Zsp.

\*) Akzentuierter Luftstoß in das Instrument, bei abgenommendem oder in seiner Funktion ignoriertem Mundstück. Es soll eine aleatorische Fläche von Luftstößen entstehen. Die Dauer der Luftgeräuschfläche ergibt sich konkret aus der Anzahl der Takte.  
 \*\*) Der Fermatendakt dient der Zeitjustierung mit dem Zuspield als Puffertakt. Wenn das Zuspield zu Ende ist, gib der Dirigent den Einsatz für den Schlussakkord.