

Bernd-Alois Zimmermann

Musique pour les soupers du Roi Ubu  
Ballet noir en sept parties et une entrée

1966

Bärenreiter Kassel Basel Tours London · BA 4180

Komponiert im Auftrag der Berliner Akademie der Künste

## Satzfolge

- I Entrée de l'Académie  
Ubu Roi, Capitaine Bordure et ses partisans  
Couplet
- II Mère Ubu et ses Gardes  
Couplet
- III Pile, Cotice et l'ours  
Couplet
- IV Le Cheval a Phynances et les larbins de Phynances  
Couplet
- V Pavane de Pissebock et Pissedoux  
Couplet
- VI Berceuse des petits financiers qui ne peuvent pas s'endormir  
Couplet
- VII Marche du décervelage

### Anmerkung:

Die Couplets sind Epigramme über die jeweilige politische oder kulturelle Situation des betr. Ortes oder Landes; sie sind unbegleitet von einer „korrekt angezogenen Person“ (conferencier) vorzutragen, die als Alfred Jarry vorzustellen ist und bei jedem Couplet mit dem Fahrrad auf die Bühne fährt bzw. auf das Podium tritt. Der Auftritt darf jeweils jedoch nicht mehr als maximal 45"–50" dauern.

Aufführungsdauer: ca. 18 Minuten  
Aufführungsmaterial leihweise (BA 4180)

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# Orchesterbesetzung

3 Flauti (anche Flauti piccoli)  
3 Oboi (3. anche Corno inglese)  
3 Clarinetti in La/A e Si<sup>b</sup>/B (3. anche Clarinetto basso in Si<sup>b</sup>/B)  
1 Saxofono contralto in Mi<sup>b</sup>/Es  
1 Saxofono tenore in Si<sup>b</sup>/B  
3 Fagotti (3. anche Contrafagotto)

4 Corni in Fa/F e Mi/E  
3 Trombe in Do/C, Si<sup>b</sup>/B e Mi/E  
3 Tromboni  
1 Tuba contrabbasso

Timpani  
Batteria

Arpa  
Chitarra I (anche Mandolino)  
Chitarra II (anche Mandolino e Chitarra elettrica)  
Pianoforte (anche Celesta)  
Organo

4 Contrabbassi

Combo  
Clarinetto in Si<sup>b</sup>/B  
Cornetto in Si<sup>b</sup>/B  
Chitarra elettrica  
Contrabbasso elettrico

ENTRÉE DE L'ACADÉMIE

5  $\text{♩} = 104$  6 4  $\text{♩} = 96$  Blocher „Konzertante Musik“ 5  $\text{♩} = 120$  6 4

2 Fl. gr. 1. 2. Fl. picc. 2 Ob. 1. 2. 2 Cl. 1. in B 2. 2 Fag. 1. 2. 3 corni in F 3 tr. bc in C 3 tr. ni 3 Cb. b. 1. 2. 3. timpani 2 Fl. gr. 1. 2. Fl. picc. 2 Ob. 1. 2. Cl. B. 1. in B 2. 2 Fag. 1. 2. Cfgb. 3 corni in F 3 tr. bc in C 3 tr. ni 1. 2. 3. e Cb. b. 1. 2. 3. Organo

a 3 marcato S. C. H. AROUN „Monsieur le président“ stacc. „Monsieur le vice-président“ ff stacc. ff stacc. ff stacc. Blocher „Konzertante Musik“ 4 „Monsieur le directeur“ 4 Blocher „Konzertante Musik“ 1. f legg. e stacc. Mussorgsky „Bilder einer Ausstellung“ 2. 3. „Chemin-pavé“ „Bläserquintett“ 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.



Meno mosso  $\text{♩} = 76-80$   
Honegger „Symphonie liturgique“  
a1

$\frac{4}{4} \text{♩} = 120$   $\frac{5}{4}$   
Fortner „Sinfonie“

1. Fl. gr.  
2. Fl. picc.  
1. 2. Ob.  
C. ingl.  
Cl. 1. in B 2.  
Cl. 3. in B  
Fag. 1. 2.  
Cf. gcl.

Meno mosso

1. 2. 3. Str. ba in C  
1. 2. 3. Str. ni  
+ C. tba.  
Gimp.

Meno mosso

4 Cb.

d = 96 Bläser „Konzertante Musik“

3 J = 150  
f

Fl. gr. 1.  
Fl. pic.  
1. Ob.  
C. ingl.  
Cl. 1.  
in B 2.  
Cl. B.  
in B  
Fag. 1.  
2.  
Cfag.

Hanegger „Symphonie liturgique“

3 corni  
in F  
3tr. ni  
3

Tempelblock  
Tamb. null.  
Timpaan

Tempelblock  
Tamb. null.  
Timpaan

Pepping „Klavierkonzert“

3 J = 150  
4 Dessau „Jüdische Chronik“

Piano

f (gut hervorheben)

4 Cb.  
1.  
2.  
3.  
4.

f püss.  
mf

Fl. gr. 1. 2.  
Fl. picc.  
2 Ob. 1. 2.  
c. ingl.  
Cl. in B 1. 2.  
Cl. B. in B  
Fag. 1. 2.  
Cf. g.

3 corni in F 1. 2.  
3 tr. bc in C  
3 tr. ni e Cbtba. 1. 2. 3.

Tamburli

Timpani

Piano

Organo  
Rhrens „cantiones sacrae“  
Organo piano

$\frac{4}{4} \text{ } \downarrow = 96$   $\frac{4}{4} \text{ } \downarrow = 96$   $\frac{5}{4} \text{ } \downarrow = 104$  6

4 Cb.

arco  $\text{mf}$













(Radecki - Marsch)

D.S. *al*

2 Fl. pic. 1.2 *8va*

2 Ob. 1.2 *8va*

2 Cl. 1.2 *8va*

3 Fag. 1.2 *f*

3 Tr. ni 1. *f*

3 Tr. ni 2. *f*

3 Tr. ni 3. *f*

Cbba. *8va* (Cbba. gut hervortreten)

tamb. pic. *8va*

tamb. rull. *8va*

Arpa *f*

Mand. *f* (prende Chitarra)

2 Chit. *f*

D.S. *al*

3 Fl. pic. *8va*

3 Ob. *8va*

3 Fag. *8va*

3 Tr. be in C *8va*

3 Tr. ni 1.2 *8va*

3 Tr. ni 3. *8va*

Cbba. *8va*

timp. *8va*

Arpa *f*

2 Chit. *8va*

4 Ob. *8va*

arco

MÈRE UBU ET SES GARDES

3/4 J = 152

Fl. gr.  
3 Fl. Picc.  
Picc.  
1.  
3 Ob.  
2.  
3.  
1.  
3 Fag.  
2.  
3.

1.  
3 Trombe  
in C  
2.  
3.  
1.  
3 Trom-  
boni  
2.  
3.  
Cbtba.  
timp.

Mandolino  
Chitarra  
Arpa  
4 Cb.

\* Anm. O = Fellmitte, U = Fellrand (dicht neben dem Rahmen)





1. *dolce p*

(Picc.)

3 Fl.

(Picc.)

*dolce p*

*dolce p*

*dolce p*

*dolce (hervortreten)*

1.

3 Ob.

2.

3.

*fpp*

*fpp*

*fpp*

*fpp*

1.

3 Fg.

2.

3.

*fpp*

*fpp*

*fpp*

*fpp*

1.

2 Corni

*fpp*

3.

*fpp*

(Bach „Brand-Konzert Nr. 1“)

1.

3 tr.

2.

3.

*mf*

*mf*

*mf*

*mf*

*f*

*fpp*

(Bach „Brand-Konzert Nr. 1“)

1.

3 trb.

2.

3.

*p dolce*

*p dolce*

*p dolce*

*mf*

(p)

*mf*

*f*

*mf*

*f*

*mf*

*f*

Mand.

Clit. clar.

Fag.

(Bach „Brand-Konzert Nr. 1“)

4. Picc.  
3 Fl.  
(Picc.)

1. 3ob.  
2.  
3.

1. 3Fag.  
2.  
3.

1. 3. 4. 2. 4. Corni  
mf

1. 2. 3. Str.  
f espr. molto (Wagner „Meistersinger“)  
mf

1. 2. 3. Strb.  
mf  
Furag.  
fp  
mf  
p dolce  
p dolce  
mf

Cbba.  
p

timp.  
mf

Arpa  
mf

1. 2. 3. 4. Cb.  
a2  
arco f espr. molto (Wagner „Meistersinger“ 2)  
mf  
p dolce  
mf  
pizz. f

1. 3 Ob.

2. 3 Fag.

3. 4 Cor.

1. 2. 3. 3 trbe.

1. 2. 3. 3 trbn.

1. Clar.

1. Bass.

1. 2. 3. 4. timp.

1. 2. 3. 4. Arpa

1. 2. 3. 4. Cb.

(Duch „Brahm. Konzert Nr. 3“)

arco

arco













Alla Polacca

tempo I



2/4

Fl. gr. 1.  
3 Fl.  
Picc. 2.  
3.  
1.  
2.  
3 Ob.  
c. ingl.  
1.  
2.  
3 Fag.  
Cf. g. b.

4 Corni  
1.  
2.  
3.  
3 Trombe  
1.  
2.  
3.  
3 trom-  
boni  
Ctba.

Reitschuh  
Knall

Timp.  
bacc. di legno

Chitarra  
electr.

Arpa

1.  
8va ----- 7  
8va ----- 7  
4 Cb. 2.  
3.  
4.

(arco) f  
(arco) f  
(pizz.) f

26

2/4 lo stesso tempo (Boogie-Woogie)

3/4 lo stesso tempo, maestoso

Handwritten musical score for a symphony orchestra. The score is divided into two main sections by a double bar line. The first section is in 2/4 time, marked "lo stesso tempo (Boogie-Woogie)". The second section is in 3/4 time, marked "lo stesso tempo, maestoso".

**Instrumentation and Parts:**

- Fl. gr. 1:** Flute in G major, first part.
- 3 Fl.:** Flute in G major, second part.
- Picc. 3:** Piccolo, third part.
- 3 Ob.:** Oboe, three parts.
- c. ingl.:** Clarinet in G major.
- 3 Fag.:** Bassoon, three parts.
- Cfgt.:** Contrabassoon.
- 4 Corni:** Horns, four parts.
- 3 trombe:** Trumpets, three parts.
- 3 tromb.:** Trombones, three parts.
- Cbtba.:** Contrabass.
- Hr. hat:** Snare drum.
- Tempelblock:** Tom-tom.
- timp.:** Timpani.
- Chitarra elettr.:** Electric guitar.
- Arpa:** Harp.
- 4 Cb.:** Double bass, four parts.

**Key Performance Indicators and Annotations:**

- 2. + 3. rebacken gr. Fl.:** Second and third flutes reback.
- f cresc.:** Fortissimo crescendo.
- f:** Fortissimo.
- ff:** Fortississimo.
- ff schmetternd:** Fortississimo, staccato.
- (Schubert):** Reference to Franz Schubert.
- (Wagner):** Reference to Richard Wagner.
- (Beethoven):** Reference to Ludwig van Beethoven.
- bach. normali:** Bach normalis (concert pitch).
- 2:3:** Time signature change from 2/4 to 3/4.
- 42:** Measure number.
- 37:** Measure number.

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The bottom section of the score shows the parts for Chitarra elettr., Arpa, and 4 Cb., which are mostly rests with some initial notation.

PAVANE DE PISSEMBOCK ET PISSEDOUX

4/2 = 60-66

2/2 4/2

Atpa *mf*  
 2 Chit. *mf*  
 Tamb. pic. *mf*  
*in modo di Blues (gut harvortreten)*  
 4 Cb. soli *mf espr. molto*  
*mf espr. molto*  
*pp cresc.*  
*mf*  
*espr. molto*  
*p mf*  
*ppp*  
*ppp cresc.*  
*mf*  
*mf*  
*mf pizz. sempre*

2/2

4/2

Atpa  
 2 Chit.  
 Tamb. pic.  
 4 Cb. soli *poco cresc.*  
*poco cresc.*  
*cresc.*  
*f dim.*  
*dim.*  
*dim.*

x) Anm. ~ s. 59

Fortner „Sinfonie“

2/2

4/2

1. Fl. *mf espr. molto*

1. Cl. in B *mf espr. molto*

Cl. B. in B *mf espr. molto*

Ten. Sax in B *mf espr.*  
*zart hervortreten*

1. Fag. *mf espr. molto*  
*zart hervortreten*

*f sempre immer zart hervortreten*

Arpa

2. Cl. in B

4. Cl. B. in B

3 Fl. *mf*

2 Ob. *mf poco rit.*

2 Cl. in B *mf poco rit.*

Cl. B. in B *mf poco rit.*

Ten. Sax in B *mf poco rit. e dim.*

1. Fag. *mf poco rit.*

Tromba in C *fp*

Arpa *poco rit.*

2. Cl. in B *poco rit.*

4. Cl. B. in B *poco rit.*

Fortner „Sinfonie“

Strawinsky „Symphonien 2te“

4/2



1. *f* *espr. molto*

3 Fl. 2. *f* *espr. molto*

3. *f* *espr. molto*

Ten. Sax in B *mf* *espr. molto* *zart hervortreten*

1. *mf*

3 Tr. in C 2. *mf*

3. *mf*

Pipa

2 Clit.

Tamb. *picc.*

4 Cb.

1. Fl. 2. Fl. 3 Fl.

2 Ob. 1. 2.

2 Cl. 1. in B 2. in B

Cl. B.

Ten. Sax. in B

2 Fag. 1. 2.

Cfgt.

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

Hense „Oda an den Westwind“

1. 2. 3. Str. bc in C

Trpa

2 Chit.

Wagner „Siegfried-Jodel“

4 Cb.

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*mf espr. molto*

*pizz.*

1. 2. 3. Fl.

1. 2. Ob.

1. 2. Cl. B.

1. 2. Fag.

1. 2. 3. Tpt. B.

Detailed description: This system contains the staves for the woodwind and brass sections. The Flute (Fl.) has three parts. The Oboe (Ob.) has two parts. The Clarinet Bb (Cl. B.) has two parts. The Bassoon (Fag.) has two parts. The Trumpet Bb (Tpt. B.) has three parts. The music consists of rhythmic patterns and sustained notes across several measures.

1. 2. 3. Str. ba. in C

quasi canto fermo  
senza sord.  
no. "Ein feste Burg"

Detailed description: This system is for three Trombones in C (Str. ba. in C). The music is marked "quasi canto fermo" and "senza sord." (without mutes). The lyrics "no. 'Ein feste Burg'" are written below the staff. The notation includes a melodic line with various intervals and dynamics.

1. 2. 3. Tmpa

2 Chit.

Detailed description: This system contains the staves for the Timpani (Tmpa) and two Chitarroni (2 Chit.). The Timpani part features a complex rhythmic pattern with various notes and rests. The Chitarroni parts provide harmonic support with chords and melodic fragments.

4 Cb.

Detailed description: This system is for four Contrabasses (4 Cb.). The music consists of a simple, steady bass line with occasional melodic movement.



Tempo primo  $\text{♩} = 60-66$

Strawinsky

$\frac{2}{2}$

3 Fl. 1. 2. 3.

3 Ob. 1. 2. 3.

1. Tug.

*f sempre*

*f sempre*

*f sempre*

*f*

Strawinsky „Symphonie en Ut“

Strawinsky „Symphonie en Ut“

*f*

*mf sempre*

*f espr.*

*f espr.*

*f espr.*

Tempo primo  $\text{♩} = 60-66$

Wagner „Siegfried-Jayll“

Strawinsky „Symphonie en Ut“

$\frac{2}{2}$

3 corni in F 1. 2. 3.

3 tr. be in C 1. 2. 3.

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*mf staccatissimo sempre e ben marcato*

*mf staccatissimo sempre e ben marcato*

*mf staccatissimo sempre e ben marcato*

*mf staccatissimo sempre e ben marcato*

*mp sempre*

*mp sempre*

*mp sempre senza sord.*

*mp sempre senza sord.*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

$\frac{2}{2}$

1. Tpa

2. Chit.

*f maestoso*

*f maestoso*

*f maestoso*

*f maestoso*

Tempo primo  $\text{♩} = 60-66$

$\frac{2}{2}$

4 Cb.

*f espr. molto*

*f espr. molto*

*f espr. molto*

Strawinsky "Symphonie en 10"

2/2

1. 3 Tr. 2. 3. 1. 3 Ob. 2. 3. 1. Fag.

Strawinsky "Symphonie en 10"

2/2

3 corni in F 2. 3. 3 Tr. bc in C 2. 3. Kl. Tr. Arpa. 2 Chit. 4 Cb.

3 Fl.  
3 Ob.  
1. Fag.

3 cori in F  
3 tr. ba in C  
Arpa  
2 Chit.

4 Cb.

BERCEUSE DES PETITS FINANCIERS QUI NE PEUVENT PAS S'ENDORMIR

2/4 J = 60

1. Fl. 1. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

2. Fl. 2. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

3. Fl. 3. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

Celesta *p* *f* *pp* *mf* *p*

Arpa *p* *f* *pp* *mf* *p*  
*prêt de la table* *arc.* *non arpegg.*

3 Tampe blocks *f* *pp* *mf* *p*

1. Cb. *espr. molto* *p* *mf* *p*

2. Cb. *espr. molto* *p* *mf* *p*

3. Cb. *p* *mf* *p* *pizz. mf*

1. Fl. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

2. Fl. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

3. Fl. *p* Doppelzg. *f dim.* *pp* *mf* *mf* *p*

2 Cl. in A *f* *mf*

Cl. B in B *mf*

Celesta *f* *mf*

3 Tampe blocks *f* *pp* *mf* *p*

1. Cb. *espr. molto* *p* *mf* *p*

2. Cb. *espr. molto* *p* *mf* *p*

3. Cb. *espr. molto* *p* *mf* *p*

*arco* *p cresc.* *f dim.* *pizz. arco*

*Meno mosso*

Vibraphon



MARCHE DU DÉCERVELLAGE

$\text{♩} = 84$

I  
II  
timpani

*to sempre*  
(Berlioz, "Symphonie fantastique")

Piano

*p sempre*  
*Ped. sempre*

Klaviersanalog zum Klavierstück IX von Stockhausen

4 Cb.

*arco*  
*mp*

I  
II  
timpani

①

Piano

4 Cb.

*mf*

c. ingl.  
Cl. B  
in B

②

I  
II  
timpani

*fff*  
*fff*

Piano

4 Cb.

*f*

9 J. = 84  
8 (Wagner „Walkürenritt“)

2 Ft. gr.  
3 Ft.  
Ft. prec.

2 Ob. 1.  
2.

c. ingl.

2 Cl. in A  
2.

Cl. B  
in B

Timpani  
I  
II

Piano

9 J. = 84

4 Cb.

2 Ob. 1.  
2.

c. ingl.

2 Cl. 1.  
in A 2.

Cl. B  
in B

2 Fag. 1.  
2.

3 corni  
in E

Timpani  
I  
II

Piano

4 Cb.

9 J. = 84







1. *Sua*

3 Fl. 2.

(Picc.)

1. *Sua*

3 Ob. 2.

(C. ingl.)

1. *Sua*

3 Cl. 2.

(Cl. B. in B)

2 Fag. *„Dies irae“*

2 Tr. B. 1. *a2*

16 2.

3 corni in E 2.

1. *pp*

3.

2 Tr. H. 1.

2.

Tr. B. 3. *„Dies irae“*

Cbba. *f (gut hervortreten)*

Timp. *♩*

Gr. Cava. *♩*

Piano *(Berlioz „Symphonie fantastique“)*

4 Cb. *f (gut hervortreten)*

*♩ > p ♩ > p ♩ > p ♩ > p ♩ > p ♩ > p*

*(Berlioz „Symphonie fantastique“)*

$\text{♩} = 84$  (Berlioz „Symphonie fantastique“)

$\text{♩} = 84$  („Waldkürrenrie“)

„Symphonie fantastique“

1. *ff sempre*

3Fl. 2. *ff sempre*

(Picc.) *ff sempre*

1. *ff sempre*

3Ob. 2. *ff sempre*

(C.ingl.) *ff sempre*

1. *ff sempre*

in A 3Cl. 2. *ff sempre*

(Cl. B. in B)

2 Fag. *ff sempre*

1. *ff sempre*

3corni in E

2. *ff sempre*

3. *ff sempre*

1. *ff sempre*

3tr. bc in E

2. *ff sempre*

3. *ff sempre*

1. *ff sempre*

3tr. bc

2. *ff sempre*

3. *ff sempre*

Cltrba. *ff sempre*

Cltrba. *ff sempre*

I *ff*

II *ff*

Piano *ffs quasi campane*

Piatti Gr. c.

4Cb. *ff sempre*

$\text{♩} = 84$   $\text{♩} = 84$  *ff sempre*  $\text{♩} = 84$

44 9  $\text{♩} = 84$  („Walkürenritt“  $\text{♩} = 84$  1  $\text{♩} = 84$   $\text{♩} = 84$  („Symphonie fantastique“)

8 *8va*

1. Fl. 2.

(Picc.)

1. Ob. 2.

(C. ing.)

1. in A 3 Cl. 2.

(Cl. B. in B)

2 Fag.

3 corni in E

1. 2. 3. 3tr. ba in E

3tr. ni

Cbtr. ba.

1. 2. 3. *h*

timp.

Piano

Pia.  $\text{tr}^{\text{to}}$  Gr. c.

4 Cb.

Organo Ped.

*h*

*ff* *quasi* *campane*

*contutta la forza*

*come prima*

*contutta la forza*

9  $\text{♩} = 84$

1  $\text{♩} = 84$   $\text{♩} = 84$

Un poco più marcato, in ritmo ferreo (sempre lo stesso tempo, senza rit. e dim. al fine!)

\* cow-bell  
Platti  
Gr. C.

Handwritten musical notation for Cow-bell, Platti, and Gr. C. with notes and rests. Includes the instruction "sempre con tutta la forza" and circled letters 'L' and 'V'.

timp.

Handwritten musical notation for timpani (timp.) with notes and rests. Includes the instruction "sempre con tutta la forza".

Piano

Handwritten musical notation for Piano with chords and rests. Includes the instruction "sempre con tutta la forza".

4 Cb

Handwritten musical notation for 4 Cb with notes and rests. Includes the instruction "sempre con tutta la forza".

Organo  
Ped.

Handwritten musical notation for Organ with notes and rests. Includes the instruction "Ped. sempre" and the German note "Am möglichst grosses Instrument: mit Holzhammer geschlagen.".

Handwritten musical notation for the lower part of the organ with notes and rests. Includes a circled letter 'J'.

Handwritten musical notation for the upper part of the organ with notes and rests. Includes the instruction "sempre con tutta la forza".

Handwritten musical notation for the lower part of the organ with notes and rests. Includes the instruction "Ped. sempre".

Handwritten musical notation for the upper part of the organ with notes and rests. Includes a circled letter 'K'.

Handwritten musical notation for the lower part of the organ with notes and rests. Includes the instruction "Ped. sempre".

Handwritten musical notation for the upper part of the organ with notes and rests. Includes the instruction "sempre con tutta la forza".

Handwritten musical notation for the lower part of the organ with notes and rests. Includes the instruction "Ped. sempre".

cow-bell  
Pia. H.  
Gr. C.

tumpa

Piano

4Cb.

Organo  
Ped.

Man.  
Organo  
Ped.

*tutti*

The image shows a handwritten musical score for page 46. It consists of several systems of staves. The first system includes staves for cow-bell, Piani H., Gr. C., tumpa, Piano, and 4Cb. The second system includes staves for Organo, Ped., and Piano. The third system includes staves for Man. Organo and Ped. The score contains various musical notations, including notes, rests, and dynamic markings such as 'tutti'. There are also some handwritten annotations and a circled 'e' in the second system.