

(Rahmenteil A)
Cooper:
"Nachtmusik"

III (ELEGIA)

Andante, non troppo, $\text{♩} = 73-64$

Timpani

Harp I

Violins II

Violas

Violoncellos

Double Basses

Motiv 1

Motiv 2

p reine Quarten, große Sekunden
(vgl. Anfang 1. Satz)

pp reine Quarten, kleine Sekunden

0:29 **10**

F1.I

Cooper: "Arab-Melodie" **Thema 1** *pp*

Krämer: "Vogelruf"

Ob.I

Motiv 3

p abwechselnd kl.3/üb.2 und kl.2,
enthält Dreiklangstöne von C-Dur und c-Moll

Cl. I
in Bb

Timp.

Harp I

pp gliss.

Motiv 3 über 2 Oktaven

Dreiklangstöne von C-Dur und c-Moll

Vlns. I
div. in 3

Vlns. II

Vis.

Vos.

D. Bs.

pp

Dreiklangstöne von C-Dur und c-Moll

Fl. I
kleine und große Sekunden,
v.a. Schritte h-b und gis-a

Ob. I

Cl. I
in Bb

Timp.

Harp I
pp *p* *pp* *p*

Vins. I
(div. in 3)

Vins. II

Vla.

Vcs.

D. Ba.

11

11

11

11

14 Themenkopf

Picc. *p*

Fl. I *ff*

Ob. I

Cl. I in Bb *ff*

Timp.

Harp I *pp* *p* *pp* *p*

14

Vins. I (div. in 3)

Vins. II

Vls.

Vcs.

D. Bs.

♩ = 64

Flöte I
Flöte II
Oboe I
Klarinette I in Bb
Fagott I in F
Trompete
Harfe I
Violen I (div. in 3)
Violen II
Viola
Violoncello
Kontrabaß

Picc.

I

Flts. II

Flts. III

change to Picc.

Clts. in Bb I

Clts. in Bb II

Clts. in Bb III

Hn. I in F

senza sord.

B-Dur

con sord.

As-Dur

pp *p*

Vlas. div.

Vlas. II (div. in 3)

Vls. (div.)

Vcs.

pp *p*

ord.

ord.

Flts. I, II, III
Obs. I, II, III
Clts. in Bb I, II
III
Bsns. I, II, III
Hns. in F I, III
II, IV
Trpt. I in C
Trbs. I, II
Trb. III Tuba
Timp.
Harps I, II

Annotations: *a 3*, *a 2*, *sf*, *simile*, *a 2*

Vertical blue lines are present at measures 1, 2, 3, and 4.

Vlas. I
Vlas. II
Vla.
Vcs.
D. Bs. (div.)

Annotations: *sempre sim.*, *non div.*

Vertical blue lines are present at measures 1, 2, 3, and 4.

39

Flts. I, II, III

Obs. I, II, III

~~I, II~~

Cfts. in Bb III

Bsns. I, II, III

I, III

Hus. in F II, IV

Trpt. I in C

Trbs. II

Trb. III Tuba

Timp.

Harps I, II

a 2

39

Vlns. I

~~Vlns. II~~

Vls.

Vcs.

D. Bs (div.)

Fts. I, II, III
 Obs. I, II, III
 Clts. I, II in Bb
 B. Cl. in Bb
 Bsns. I, II, III
 Hns. in F I, III
 II, IV
 Trpt. I in C
 Trbs. I, II
 Trb. III Tuba
 Timp.
 Harps I, II
 Vlns. I
 Vlns. II
 Vis.
 Vcs.
 D. Bs. (div.)

C.A. *f, espr.*

B.C1 in B \flat

I, II
Bsns.

III

I, III
Hns. in F

II, IV

Trpt. I in C

Timp.

Harps I, II

a2

f

mf

f

a2

ff

Vins. I

Vins. II

Vls.

f, espr.

Vcs. (div.)

D.Bs. (div.)

f

f

Picc.
 Obs. I, II
 Clts. I, II in A
 Bsns. I, II, III
 I, III
 Hns. in F
 II, IV
 Trpt. I in C
 Timp.
 Tam-Tam.
 Harps I, II
 Vins. I
 Vins. II
 Vis.
 Ves. (div.)
 D. Bs. (div.)

a 2
 p
 a 2
 p
 con sord.
 ff
 p
 con sord.
 ff
 p
 pp
 a 2
 sul pont.
 f p
 sul pont.
 f p
 sul pont.
 f p
 2 Soli pizz.
 mf
 2 Soli pizz.
 mf

Klangfläche:
 Tritonus - hohe Streicher (Tremolo) + Hörner
 kreisende kl. Sekunden - Oboe, Klarinette, Violoncello

57

62

poco allargando

Poco agitato, mosso, molto rubato, ♩ = ca 80

Picc.

Obs. I, II
a 2

Clts. I, II
in A
a 2

B. Cl.
in Bb
p

I, III
Hns. in F
poco sf

II, IV
poco sf

Timp.

Tam-Tam.

62

poco allargando

Poco agitato, mosso, molto rubato, ♩ = ca 80

Vins. I

Vins. II

Vis.
f, molto espr. legato

2 Soli
Tutti (pizz.)
mf

Vcs.
2 Soli
Tutti (pizz.)
mf

D. Bs.
pizz.
mf

Thema 3
Finger: "Klagegesang" ordin.

Harp I

Harp II

Vlns. I (div.)

Vlns. II (div.)

Vis.

ordin. con sord.

p

mp

mf

67

It. Bartók: Parlando - Rubato - Stil

parlando - - - - - rubato - - - - -

poco rallent.

tornando al -

tempo, ♩ = ca 80

Fitts. I, II

Obs. I, II

Clts. I, II in A

Bsn. I

f

f, espr. sempre tenuto

f, espr. sempre tenuto

f, espr. sempre tenuto

f, espr. sempre tenuto

4:04 73

Thema 3 "Klagegesang"

Harp I

Harp II

f

poco rallent.

tornando al -

tempo, ♩ = ca 80

Vlns. I (div.)

Vlns. II (div.)

Vis.

p cresc. molto

f

mf

73

Flts. I, II
Obs. I, II
Clts. I, II
in A
Bsn. I

This section of the score is enclosed in a dashed orange border. It contains four staves: Flutes I and II, Oboes I and II, Clarinets I and II in A, and Bassoon I. Each staff features a complex melodic line with many accidentals and slurs.

I, III
Hns. in F
II, IV
I, II
Trpts.
in C
III
Timp.
Hrps. I, II
Vlns. I
Vlns. II
Vla.
Vcs.
D. Bs.

This section contains the remaining instruments: Horns I, III and II, IV in F; Trumpets I, II and III in C; Timpani; Harp I and II; Violins I and II; Viola; and Double Bass. The score includes various performance instructions such as *con sord.*, *senza sord.*, *pizz.*, *gliss.*, and *simile*.

80

Tempo I., ♩ = ca. 64

Flts. I, II

Obs. I, II

C.A.

Cits. I, II
in A

I

Bsns.
II, III

1, III

Hns. in F

II, IV

1, II

Trpts.
in C

III

Timp.

Harps I, II

a 2

vgl. Motiv 3 (augmentiert)

p

a 2

p

p

senza sord.

1, III

Hns. in F

II, IV

1, II

Trpts.
in C

III

Timp.

Harps I, II

a 2

p

f

80

Tempo I., ♩ = ca. 64

Vins. I

Vins. II

Vcs.

D. Bs.

arco

arco

arco

arco

Thema 4

Cooper: "Verbunkos-Thema" (vgl. 1. Satz, T. 51-54)

Musical score for measures 86-88. The score includes parts for Flutes (I, II, III), Oboes (I, II), Clarinet in A (C.A.), Bassoons (I, II, III), Violins (I, II), Violas, and Cellos/Double Basses (Vcs.).

- Measures 86-88 are highlighted with yellow boxes.
- Annotations include "chromatisch" (chromatic) and "Kontrapunkt-Melodie" (counterpoint melody).
- Measure numbers 86 and 87 are visible in boxes.
- Dynamic markings include *mf*, *f*, and *p*.
- Articulation markings include *div.* (divisi).

1'18"

chromatisch

diatonisch

diatonisch

Continuation of the musical score for measures 89-92. The instrumentation remains the same as in the previous system.

- Measures 89-92 are highlighted with yellow boxes.
- Annotations include "chromatisch" and "diatonisch" (indicated by dashed yellow boxes).
- Dynamic markings include *f* and *sf*.
- Articulation markings include *unis.* (unison).
- Performance instructions include *Percuss. molto*.

99

106

neue Gestalt:
r.4/üb.3 und kl.2

a tempo (♩ = 73)

Tempo I. (♩ = 64)

Orchestral score for the first system, measures 99-106. Instruments include I. I., Obs. I, II, III, Cl. I in A, Timp., Vins. I, Vins. II, Vls., Vcs., and D. Bs. The score shows a transition from *a tempo* (♩ = 73) to *Tempo I.* (♩ = 64). **Motiv 3** is highlighted in blue in the woodwind parts. **Motiv 1** is highlighted in purple in the string parts. Dynamics include *pp*, *p*, and *ppp*. A 47" rehearsal mark is present at the end of the system.

99

106

a tempo (♩ = 73)

Tempo I. (♩ = 64)

Continuation of the orchestral score for the first system, measures 99-106. The woodwind parts continue with **Motiv 3** (blue) and the strings with **Motiv 1** (purple). Dynamics include *dim.*, *p*, and *ppp*. The 47" rehearsal mark is at the bottom.

vgl. Thema 1 ("Arab-Melodie")

Orchestral score for the second system, measures 99-106. Instruments include Picc., Flts. I and II, Obs. I, II, Clts. in A I, II, and III, Hn. I in F, Vins. II, Vls., Vcs., and D. Bs. The score features **Motiv 3** (blue) in the woodwinds and strings. A blue arrow points to the parallel motion in the strings, with the annotation: *neu: Parallelführung im Tritonusabstand*. Dynamics include *pp* and *ppp*. A *(con sord.)* marking is present for the Horn I part.

Flcc.
I
Flts.
II
Obs. I, II
I
Clts. in A
II
Clts. in A
III
Hn. I in F
Vlns. II
Vls.
Vcs.
D. Bs.

This system of musical notation covers measures 66 through 75. It features a Piccolo (Flcc.) part with a green wavy line above it. The Flute (Flts.) and Oboe (Obs.) parts have blue wavy lines above them. The Clarinet (Clts.) parts in A have blue wavy lines below them. The Horn (Hn.) I in F part is present but mostly blank. The Violin (Vlns.) II, Viola (Vls.), Violoncello (Vcs.), and Double Bass (D. Bs.) parts are also present but mostly blank. A green dashed line is at the top of the page.

Flcc.
I
Flts.
II
Obs. I, II
I
Clts. in A
II
Clts. in A
III
Hn. I in F
Vlns. II
Vls.
Vcs.
D. Bs.

This system of musical notation covers measures 76 through 85. It features a Piccolo (Flcc.) part with a green wavy line above it. The Flute (Flts.) and Oboe (Obs.) parts have blue wavy lines above them. The Clarinet (Clts.) parts in A have blue wavy lines below them. The Horn (Hn.) I in F part is present but mostly blank. The Violin (Vlns.) II, Viola (Vls.), Violoncello (Vcs.), and Double Bass (D. Bs.) parts are also present but mostly blank.

"Nachtmusik"
(Reprise)

Coda

6:16

112

(calmo, ♩ = sempre 64)

118

Picc.

I Flts.

II Flts.

Oba. I, II

I Clts. in A

II Clts. in A

Timp.

Harp I

Akkorde: fis E D Fis E(sus4) 7 Cis(sus2)

Motiv 1 112

(calmo, ♩ = sempre 64)

118

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

35"

div. in 2

div. in 2

div. in 2

123

128

Picc.

Ho. I in F

Timp.

Harp I

(con sord.)

p

pp

pp

pp

123

128

Vins. I

Vins. II

Vcs.

D. Bs.

Akkorde: Fis 7 Gis 7 A

dim.

pp

pp

pp

pp

58"

IV (INTERMEZZO INTERROTTO)

Finger:
"Slowakisches Thema"
"Volksmusik des Dorfes"
"Bauernmusik"

(Sekunden [kl./gr.], Tritonus)
besteht aus 4 der 5 Töne
von Thema A

Thema A 5 fünftönig

Allegretto, ♩ = ca 114

lunga *p*

"Motto"

Oboe I

Violins I

Violins II

Violas

Violoncellos

Variation A1

0:14

13

Fl. I

Ob. I

Cl. I
in A

Bsn. I

p Umkehrung (nur geringfügig variiert)

13

Vlins. I

Vlins. II

Vls.

Vcs.

U. Bsn.

Variation A2

Umk.

21

25

Variation A1

Fl. I
Cl. I in A
Bsn. I
Hn. I in F
Harp I
Vlns. I
Vlns. II
Vis.
Vcs.
D. Bs.

p, esopr.
p
mp
mp
mp

* If the Flute has no low b, 1st Bassoon will play: and Flute tacet.

33

rallent. - - - a tempo

Fl. I
Ob. I
Hn. I in F
Harp I

p
pp
pp

Variation A3

33

rallent. - - - a tempo

Vlns. I
Vlns. II
Vis.
Vcs.
D. Bs.

pp
pp
pp
pp
arco pp

* real sound:

38

0:56

43

Calmo, ♩ = 106

Fl. I

Ob. I

Timp.

Harps I,II

Variation A3

38

Thema B

43

0:56

Calmo, ♩ = 106

Finger:
"Volkstümliche Kunstmusik"
"Volksmusik der Stadt"

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

f, cantabile

1'

51

C. A.

Timp.

Harps I,II

1:13

51

Vlns. I

Vis.

Vcs.

D. Bs.

f

Variation B1

59

C.A.

Harps I, II

59

Vins. I

Vlns.

Vcs.

D.Bs.

1:38
Tempo I. (♩ = 114)

66

Fl. I

Ob. I

C.A.

Cl. I
in A

Variation A4

Tempo I. (♩ = 114)

66

Vins. I

Vins. II

Vlns.

Vcs.

D.Bs.

div.

non div.

pizz.

arco

unis. pizz.

Musical score for measures 92-99. The score includes parts for Flutes (I, II, III), Oboes (I, II, III), Clarinets in Bb (I, II, III), Bassoons (I, II), Horns (I, II in F), Trumpets (II, III), Tuba, and Double Bass. Dynamics include *dim.*, *p*, *mf*, and *f*. Performance markings include *gliss.* for the Tuba and *f* for the Double Bass. The key signature has one sharp (F#).

Musical score for measures 100-107. The score includes parts for Flutes (I, II, III), Oboes (I, II, III), Clarinets in Bb (I, II, III), Bassoons (I, II), Horns (I, II in F), Tuba, Violins (I, II), and Double Bass. Dynamics include *mf* and *f*. Performance markings include *gliss.* for the Tuba. The key signature has one sharp (F#). A green highlight is present under the Violin I and II parts in measures 100-107.

I
Flts.

II, III

I
Obs.

II, III

I
Clts. in Bb

II, III

Bsns. I, II

Hns. I, II
in F

Trpts. I, II
in C

I, II
Trbs.

III

Tuba

Trgl.

con sord.

ff

f

f

ff

p, espr.

Variation C2

Vlins. I

Vlins. II

Vls.

D. Bs.

Viv.

unis. gliss.

div. II

unis. gliss.

div.

unis. gliss.

ff

ff

ff

ff

108

112

I
Fts.

II, III

I
Obs.

II, III

I
Clts. in B

II, III

Hns. I, II
in F

senza sord.

I, II

Trpts. in C

III

I, II

Trbs.

III

Variation C2

Tuba

Cym.

with the thick end of a Side Drum stick

Tam - Tam

108 Umkehrung

112

Vins. I

Vins. II

Vis.

Calmo, $\text{♩} = 106$

I Flts. *dim.* *p*

II, III *dim.* *p*

I Obs. *dim.* *p*

II, III *dim.* *p*

I Cts. in Bb *dim.* *p* *pp*

II, III *dim.* *pp*

Hn. I in F *p* *pp*

Trb. I *f* *mf* *pp*

Harp I *p*

Variation B2

2:52 Calmo, $\text{♩} = 106$

Vins. I *div.* *con sord.* *p*

Vins. II *pizz.* *p*

Vls. *con sord.* *p*

Vcs. *pizz.* *p*

D. Bs. *p*

Ob. I *p*

Harp I *non cresc.*

Umk. Var. A5

Vins. I *non cresc.*

Vins. II *non cresc.*

Vls. *non cresc.*

Vcs. *non cresc.*

D. Bs. *non cresc.*

136

Variation A5

Tempo I. (♩ = 114)

Fl. I

Ob. I

C. A.

Cl. I in Bb

136

Tempo I. (♩ = 114)

Vlns. I

Vlns. II

Vis.

Vcs.

rallent. . . a tempo

140

rallent.

Fl. I

C. A.

Cl. I in Bb

I, III

Hns. in F

II

rallent. . . a tempo

140

rallent.

Vlns. I

Vlns. II

Vis.

Vcs.

Variation A5

quasi Cadenza
 piu volte ad libitum
 rubato
 a tempo
 pp
 p
 I, III
 Hns. in F
 II, IV
 (senza sord.) pp colla parte
 Vins. I
 pp colla parte
 colla parte
 a tempo
 Vins. II
 pp colla parte
 colla parte
 Vls.
 pp colla parte
 colla parte
 Vcs.
 pp colla parte
 colla parte

Umk.

144
 (♩ = 114)
 Picc.
 p
 I
 Obs.
 II
 I
 Bass.
 II
 p
 p
 p
 p
 150

144
 (♩ = 114)
 Vins. I
 pizz.
 p
 Vins. II
 pizz.
 p
 pp
 Vls.
 pizz.
 p
 pp
 arco
 Vcs.
 pizz.
 p
 pp
 arco
 p
 arco
 p
 D. Bs.
 pizz.
 p
 pp
 arco
 p
 150

1' 8"

Duration of 4th movement approx. 4' 8"