

ELB' UND FLUTH

**für großes Orchester von Christoph Kalz
anlässlich des 250. Todestages Georg Philipp Telemanns
und des ersten Konzertes des Familienorchesters der Elbphilharmonie am 25. Juni 2017**

Bearbeitung aus:

**Ouvertüre und Gigue der Wassermusik TWV 55:C3 von 1723
(„zum hundertjährigen Bestehen der Hamburgischen Admiralität“)
von Georg Philipp Telemann (1681-1767)**

Hinweise:

- Vernachlässigbare / vereinfachte Stimmen sind Trompete in C, Flügelhorn in C, Posaune III, Violine E1 & E2 und Klavier.
- Auf die Wiederholungen kann nach Gutdünken verzichtet werden.
- Die Hafenatmosphäre der Einleitung kann anhand spezieller Talente des Orchesters ergänzt und evtl. verlängert werden, solange sich Klamauk geschmackvoll zurückhält. Die einzelnen Geräuschelemente sollen intensiv geprobt und ggf. modifiziert werden, bis die Gesamtwirkung authentisch ist.

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Sanfter Wellengang **Nebelhorn** **A** **Starker Wellengang**

$\text{♩} = 60$

1

Flöte I (Piccolo), Flöte II
Flöte III, IV
Oboe I
Oboe II
Klarinette I (à 2)
Klarinette II (à 1)
Bassklarinette
Altsaxophon I, II
Tenorsaxophon I, II
Fagott I, II
Horn in B I, II
Trompete in C
Flügelhorn in C
Trompete I, II
Trompete III, IV
Posaune I (à 2)
Posaune II (à 1)
Posaune III
Tuba
Pauken
Triangel
Klavier
Violine I
Violine E1
Violine 2
Violin E2
Viola
Violine 3
Violoncello
Contrabass

nur Luft

mp

fff

sch

divisi

zwischen Steg und Saitenhalter

p

Die authentischsten Nachahmungen, am besten durch Holzbläser (Oboe, Piccolo), sind mindestens vierteltönig abweichend und dabei zu einer 1- bis 5-stimmigen (jeweils solistisch) überlagerten Möwenkakophonie durch Einsätze der Dirigentin und Vorabsprachen zu kombinieren.
Unbeteiligte sorgen weiterhin für das Wellengeräusch!

Schifferklavier, Möwengeschrei

B

$\text{♩} = 40$

The score is for a piece titled "Schifferklavier, Möwengeschrei" (Shipboard Piano, Seagull Cry). It is in 6/8 time with a tempo of quarter note = 40. The key signature has one sharp (F#). The score is divided into two systems. The first system includes woodwinds (Flutes I, II, III, IV; Oboes I, II; Clarinets I, II; Bass Clarinet; Alto Saxophone; Tenor Saxophone; Bassoon; Piccolo), brass (Horn B; Trumpets I, II; Trombones I, II, III; Tuba), and percussion (Percussion; Triangle). The second system includes strings (Violins I, Violins II, Violins III, Violins IV, Viola, Violoncello, Contrabass) and piano. The piano part features a melody with chords G, G/D, and G/B, starting with a piano (p) dynamic. The woodwinds and strings play a sustained chord with a "simile" marking. The Piccolo part has a melodic line with a note marked with an 'x' and the instruction "eher zufällig durch Dirigat startend, rhythmisch unabhängig (x: höchste Note / Multiphonics / Überblasen)". The strings are marked with "fortsetzen" and "V sul tasto PPP".

59 **H** $\text{♩} = 120$ **I** poco più vivace

Fl. I, II
Fl. III, IV
Ob. I
Ob. II
Kl. I, II
B. Kl. legato pp
A. Sax.
T. Sax. mp
Fg. mp
Hn. (B) mp
C-Trp. Flg.hn.
Tpt. I p
Trp. II p
Pos. I
Pos. II
Pos. III
Tuba mp
Pk.
Trg.
Klav. pp
VI. 1
VI. E1
VI. 2 legato pp
VI. E2 legato pp
Vla. legato pp
VI. 3 legato pp
Vc. legato pp
Cb. p mp mp mp

Musical score for orchestra and strings, measures 83-92. The score is arranged in systems. The top system includes Flutes (Fl. I, II; Fl. III, IV), Oboes (Ob. I, II), Clarinets (Kl. I, II; B. Kl.), Saxophones (A. Sax., T. Sax.), and Bassoon (Fg.). The middle system includes Horns (Hn. (B)), Trumpets (C-Trp., Flg.hn., Tpt. I, Trp. II), Trombones (Pos. I, II, III), and Tuba. The bottom system includes Percussion (Pk., Trg.), Piano (Klav.), Violins (VI. 1, VI. E1, VI. 2, VI. E2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).

Measures 83-92. A section marked 'M' begins at measure 89. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). First and second endings are indicated at measures 88-89. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

96 **N** **O**

Fl. I, II
Fl. III, IV
Ob. I
Ob. II
Kl. I, II
B. Kl.
A. Sax.
T. Sax.
Fg.
Hn. (B)
C-Trp.
Flg.hn.
Tpt. I
Trp. II
Pos. I
Pos. II
Pos. III
Tuba
Pk.
Trg.
Klav.
Vl. 1
Vl. E1
Vl. 2
Vl. E2
Vla.
Vl. 3
Vc.
Cb.

mp
mp
pp
fp
pp
fp
pp
mp
mp
mf
pp
mp
mp
mp
mf
pp
p
pp
pp
p
p
fp
pp
p

109 **P** 1. 2. $\text{♩} = 108$

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and strings: Fl. I, II; Fl. III, IV; Ob. I, II; Kl. I, II; B. Kl.; A. Sax.; T. Sax.; and Fg. The middle section includes brass instruments: Hn. (B); C-Trp. Flg.hn.; Tpt. I, II; Trp. II; Pos. I, II, III; and Tuba. The bottom section includes percussion and strings: Pk.; Trg.; Klav.; VI. 1, 2, 3; VI. E1, E2; Vla.; Vc.; and Cb. The score is divided into two main sections, labeled '1.' and '2.', with a first ending bracket. A dynamic marking 'P' is placed above the first section. The tempo is marked as $\text{♩} = 108$. The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes various dynamic markings such as *f*, *mf*, *p*, *mp*, and *fp*. The woodwinds and strings play sustained notes, while the brass instruments play rhythmic patterns. The percussion includes a snare drum and cymbals. The strings play a rhythmic accompaniment.

121 **Q** *molto rit.*

Fl. I, II
Fl. III, IV
Ob. I
Ob. II
Kl. I, II
B. Kl.
A. Sax.
T. Sax.
Fg.
Hn. (B)
C-Trp.
Flg.hn.
Tpt. I
Trp. II
Pos. I
Pos. II
Pos. III
Tuba
Pk.
Trg.
Klav.
Vl. 1
Vl. E1
Vl. 2
Vl. E2
Vla.
Vl. 3
Vc.
Cb.

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1 $\text{♩} = 60$ **Sanfter Wellengang** *nur Luft* **Nebelhorn**

10 **A** **Starker Wellengang** **B** $\text{♩} = 40$ *simile* **11** **Schifferklavier, Möwengeschrei**

28 **C** **Ouverture (A-Teil)** $\text{♩} = 108$ **D**

35 **E** **2**

41 **F**

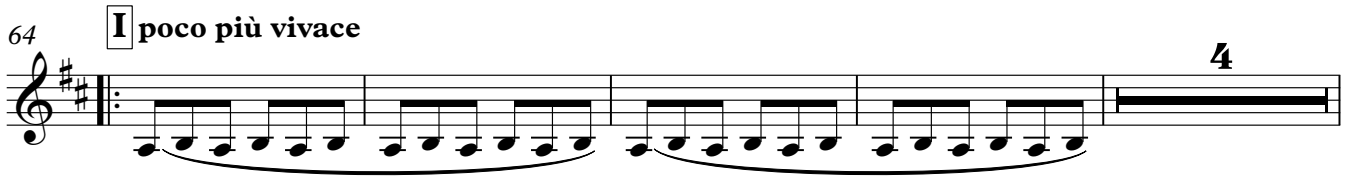
47 **G** **1.**

59 **H** $\text{♩} = 120$ *legato* **pp**

Bassklarinette

2

64 **I** poco più vivace



4

72 **J** Ebb' und Fluth (Gigue) **K**

5

mp

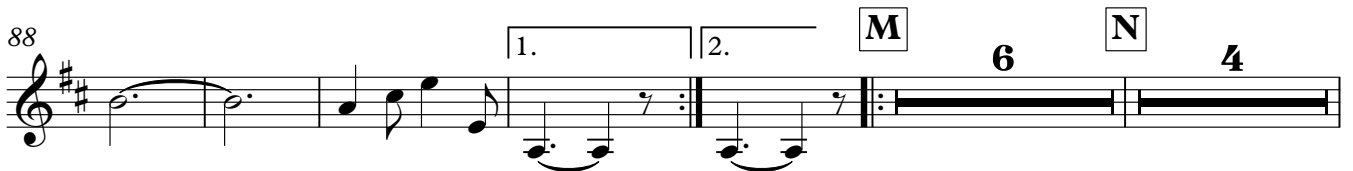


82 **L**



88

1. 2. **M** **N** 6 4



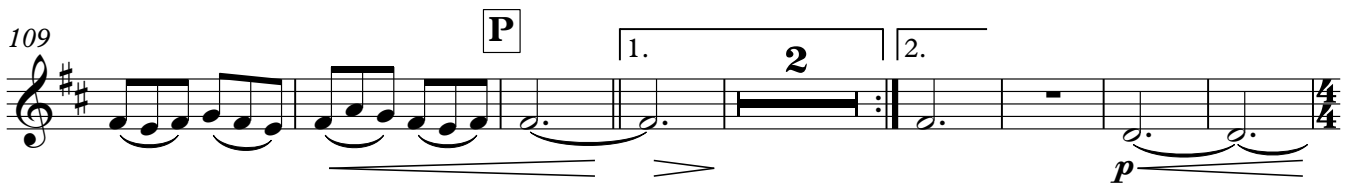
103 **O**

pp



109 **P**


1. 2. 2. *p*



Ouverture (Coda)

119 ♩ = 108 **Q** molto rit.

mf *mf*



125



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1 $\text{♩} = 60$ **Sanfter Wellengang** **Nebelhorn** **A** **Starker Wellengang**

7 3 sch sch

Schifferklavier, Möwengeschrei
 $\text{♩} = 40$
Akkordeon aus der Ferne (Hinterbühnenbereich)

16 **B** G G/D G G/D G G/D G G/D G G/B

p

21 C(sus9) C Am D G *trm*

sehr lang aushalten

25 *trm* *trm* **C** G

trm

Klavier

29 ♩ = 108 Overture (A-Teil)

Musical notation for measures 29-32. The piece is in 3/4 time with a tempo of 108 beats per minute. The music is marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 33-44. This section includes chord diagrams for **D** and **E**. The right hand has a melodic line with some rests, and the left hand provides a harmonic accompaniment. The number '4' is written above and below the staves in several measures, likely indicating a four-measure phrase.

Musical notation for measures 45-54. This section includes chord diagrams for **F** and **G**. The right hand has a melodic line with some rests, and the left hand provides a harmonic accompaniment. The number '6' is written above and below the staves in the first measure, likely indicating a six-measure phrase.

Musical notation for measures 55-60. This section includes a first ending (1.) and a second ending (2.) leading to a section marked **H**. The tempo changes to 120 beats per minute. The right hand has a melodic line with some rests, and the left hand provides a harmonic accompaniment. The number '4' is written above and below the staves in the final measure, likely indicating a four-measure phrase.

Ebb' und Fluth (Gigue)

64 **I** poco più vivace **J** **K** **L** **9**

7 6 9

pp

91 1. 2. **M** **N** **O** **P** 1. 2.

6 4 8 3 2

Ouverture (Coda)

117 $\text{♩} = 108$

2 2 *mf* *mf*

123 **Q** molto rit. **3**

3

Violine 2
Violin E2

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1 $\text{♩} = 60$ Sanfter Wellengang Nebelhorn **A** Starker Wellengang

7 3

7 3

sch sch

sch sch

Schifferklavier, Möwengeschrei

16 **B** $\text{♩} = 40$
sul tasto

ppp

sul tasto

ppp

Ouverture (A-Teil)

28 **C** $\text{♩} = 108$

pp

mf

pp

mp

33 **D**

mp

38

E

mp

43

F

48

52

tr

G

57

H ♩. = 120

4

4

64 **I poco più vivace**
legato
pp

70 **J Ebb' und Fluth (Gigue)**

75 **K**

80 **L**

85

93 **M**
f

99 **N** **O**

104

109 **P** 1.

115 2.

Ouverture (Coda)

119 =108 **Q** *mf* *mp* *molto rit.*

125

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Sanfter Wellengang Nebelhorn Starker Wellengang

1 $\text{♩} = 60$

7 2 A

divisi *zwischen Steg und Saitenhalter* *p*

15 *B* $\text{♩} = 40$ Schifferklavier, Möwengeschrei

20 *ppp* *pp* *C*

29 $\text{♩} = 108$ *D* *mf*

35

40 *E* *F* *mp*

48

53 *G* *H* $\text{♩} = 120$ $\frac{6}{4}$

1. 2.

The musical score is written for Viola in bass clef. It consists of several systems of music. The first system (measures 1-14) is in 4/4 time with a tempo of quarter note = 60. It features a 'Sanfter Wellengang' (soft wavy motion) with a 'Nebelhorn' (foghorn) effect, indicated by a box 'A' and the instruction 'divisi zwischen Steg und Saitenhalter' (divided between bridge and string holder). The dynamics are marked 'p'. The second system (measures 15-19) is in 6/8 time with a tempo of quarter note = 40, featuring 'Schifferklavier, Möwengeschrei' (fisherman's keyboard, seagull cry), marked with a box 'B'. The third system (measures 20-28) is in 4/4 time, starting with 'ppp' and ending with 'pp', marked with a box 'C'. The fourth system (measures 29-34) is in 4/4 time with a tempo of quarter note = 108, marked 'mf' and a box 'D'. The fifth system (measures 35-39) continues the 108 tempo. The sixth system (measures 40-47) is in 4/4 time, marked 'mp', with boxes 'E' and 'F'. The seventh system (measures 48-52) continues the 108 tempo. The eighth system (measures 53-60) is in 6/4 time with a tempo of quarter note = 120, marked with a box 'G' and 'H', and includes first and second endings.

64 **I** poco più vivace
legato

pp

70 **J** Ebb' und Fluth (Gigue)

76 **K**

81 **L**

86 **M**
f

95 **N**

103 **O**

p

111 **P**

1. | 2. |
p

119 ♩ = 108 Overture (Coda)

mf **Q** molto rit. . . .

125