MIRCO OSWALD

Gitarrenkonzert op. 60

mit einer

TRÄUMEREI

über ein Thema von Johannes Kettel

für verstärkte Gitarre und Sinfonieorchester

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Der Kammermusikkreis

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BESETZUNG

Gitarre, verstärkt

2 Flöten
2 Oboen
2 Klarinetten
2 Fagotte

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

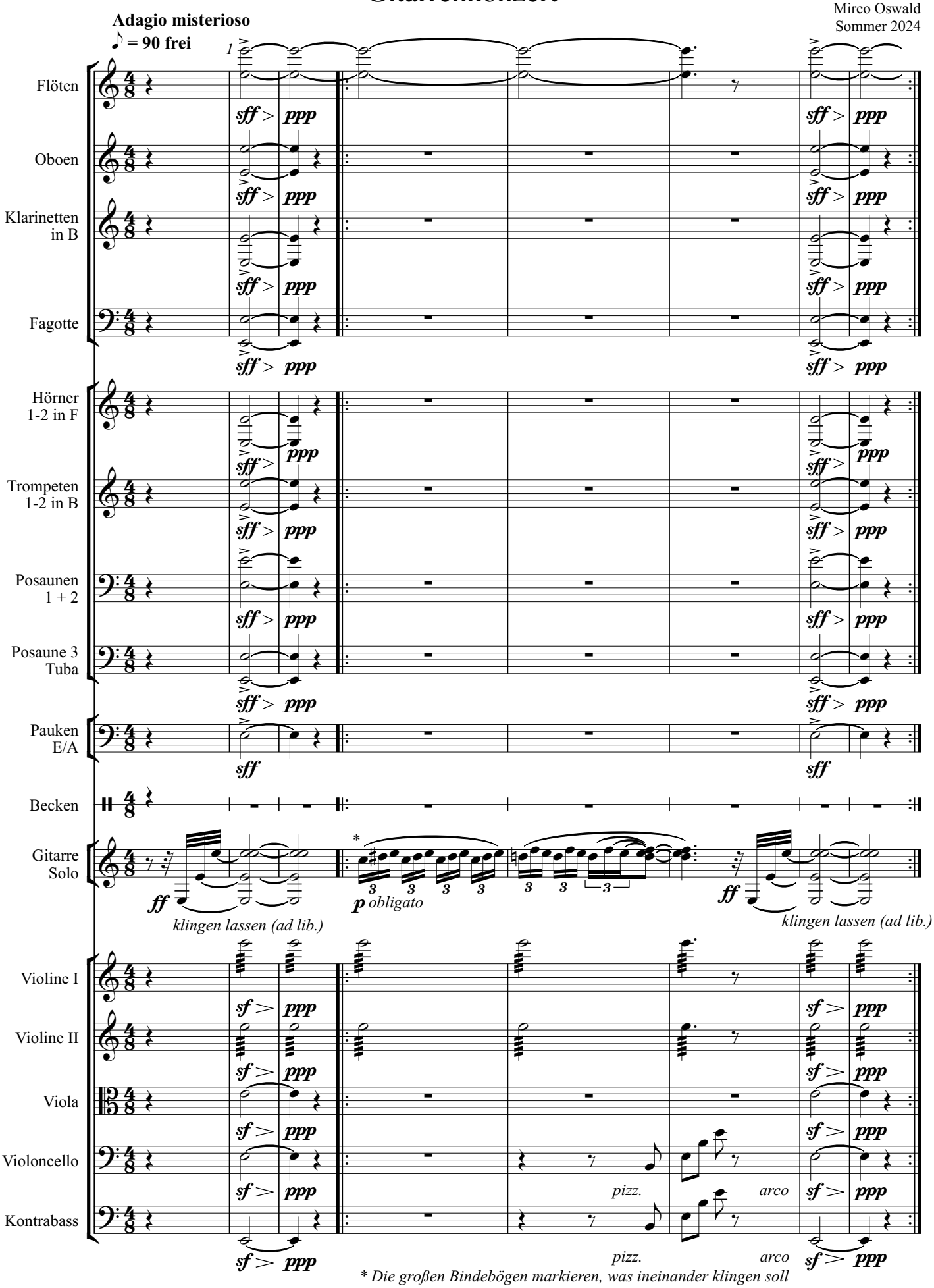
4 Pauken (1 Spieler)
große Trommel, Becken

1. Violinen
2. Violinen
Violen
Violoncelli
Kontrabässe

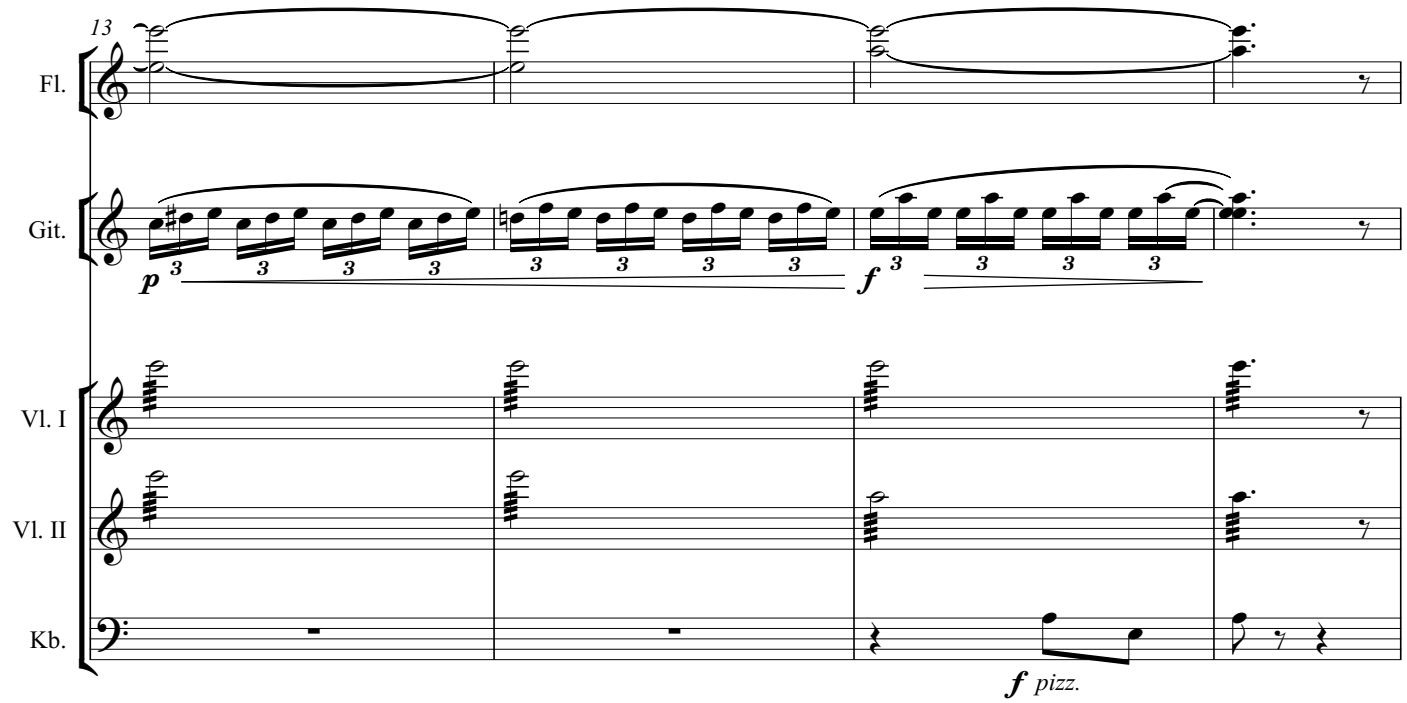
Für Johannes Kettel

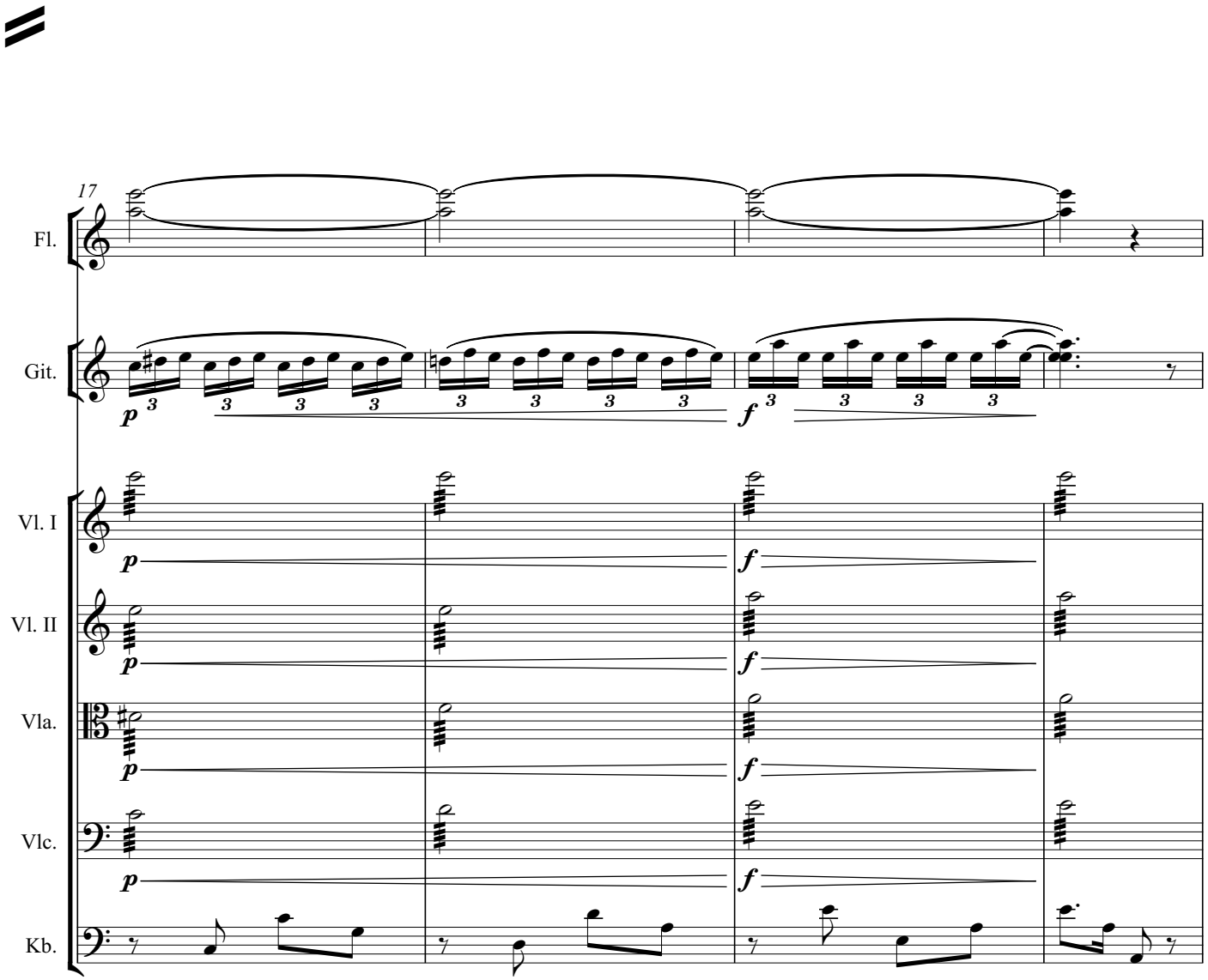
Gitarrenkonzert

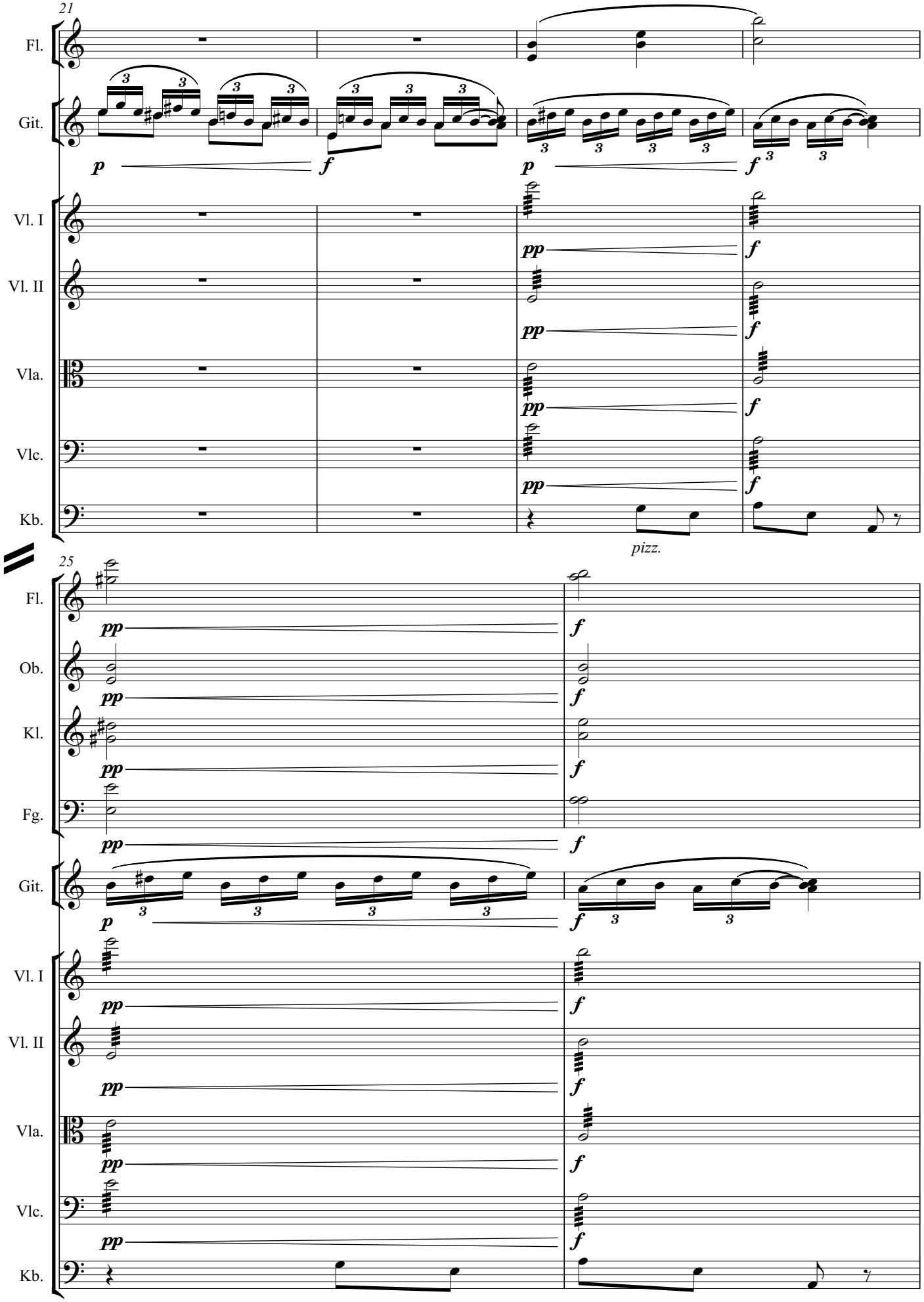
Mirco Oswald
Sommer 2024

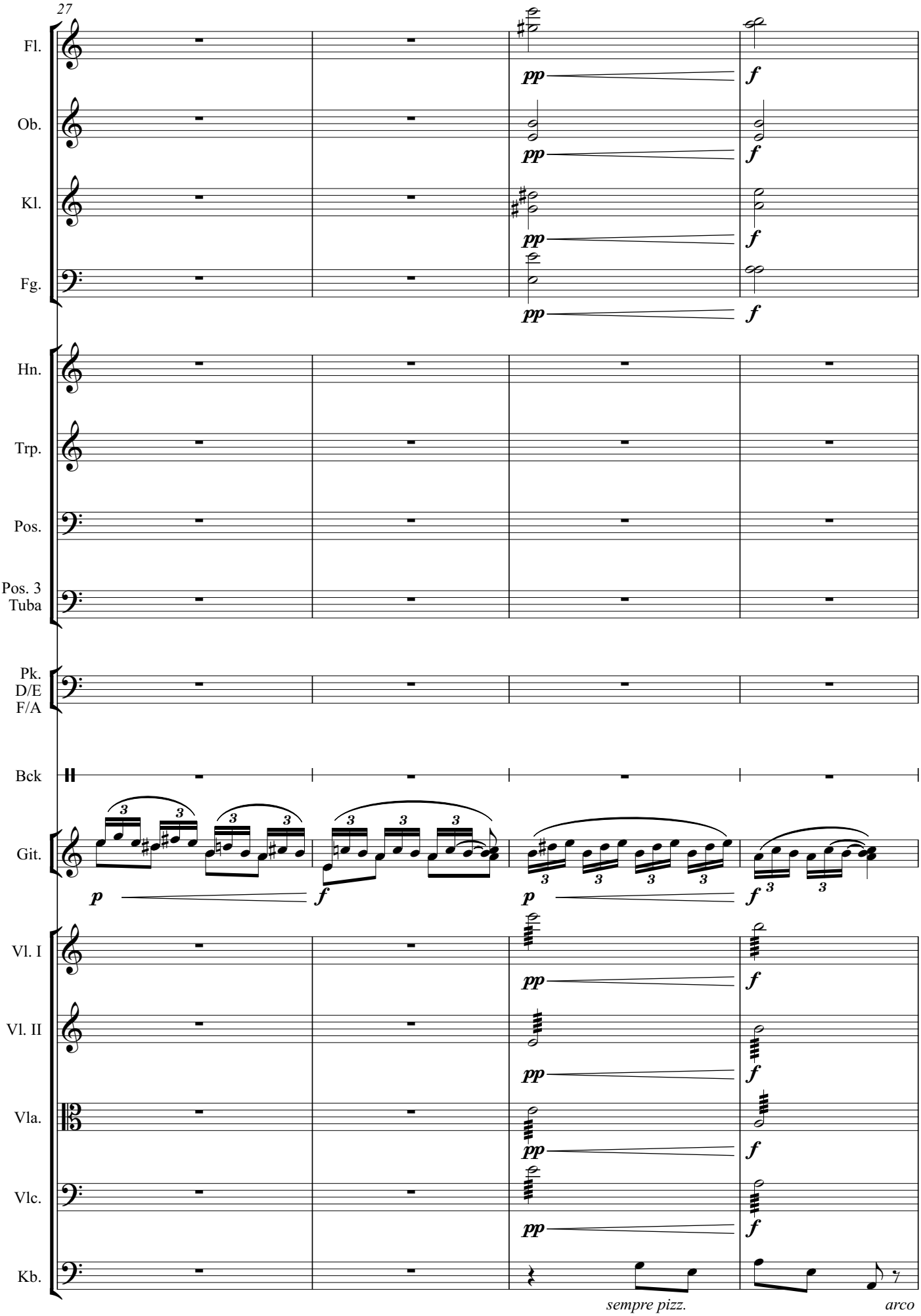


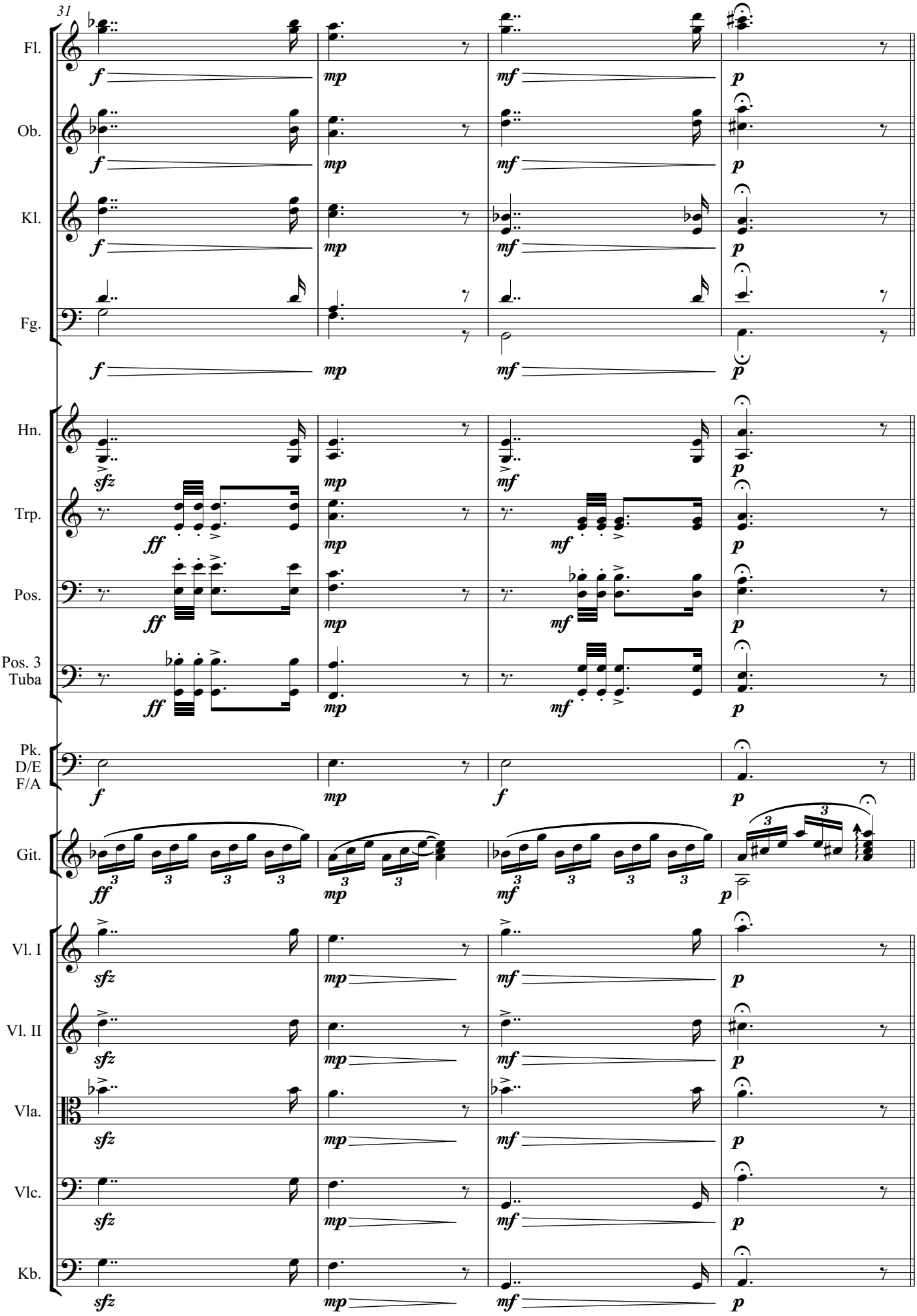
** Die großen Bindebögen markieren, was ineinander klingen soll*


13
Fl.
Git.
Vl. I
Vl. II
Kb.
p
f
f pizz.

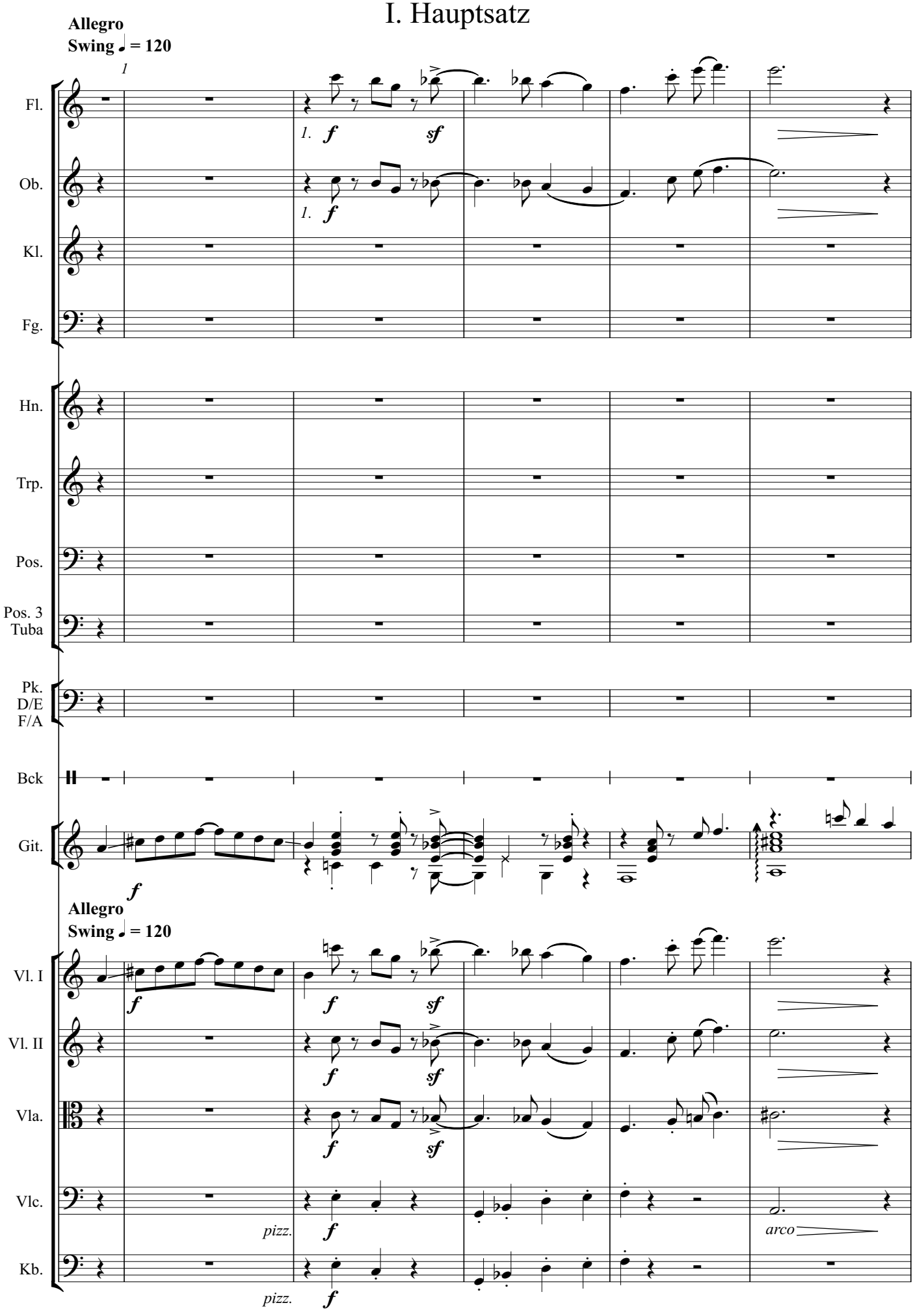

17
Fl.
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
f

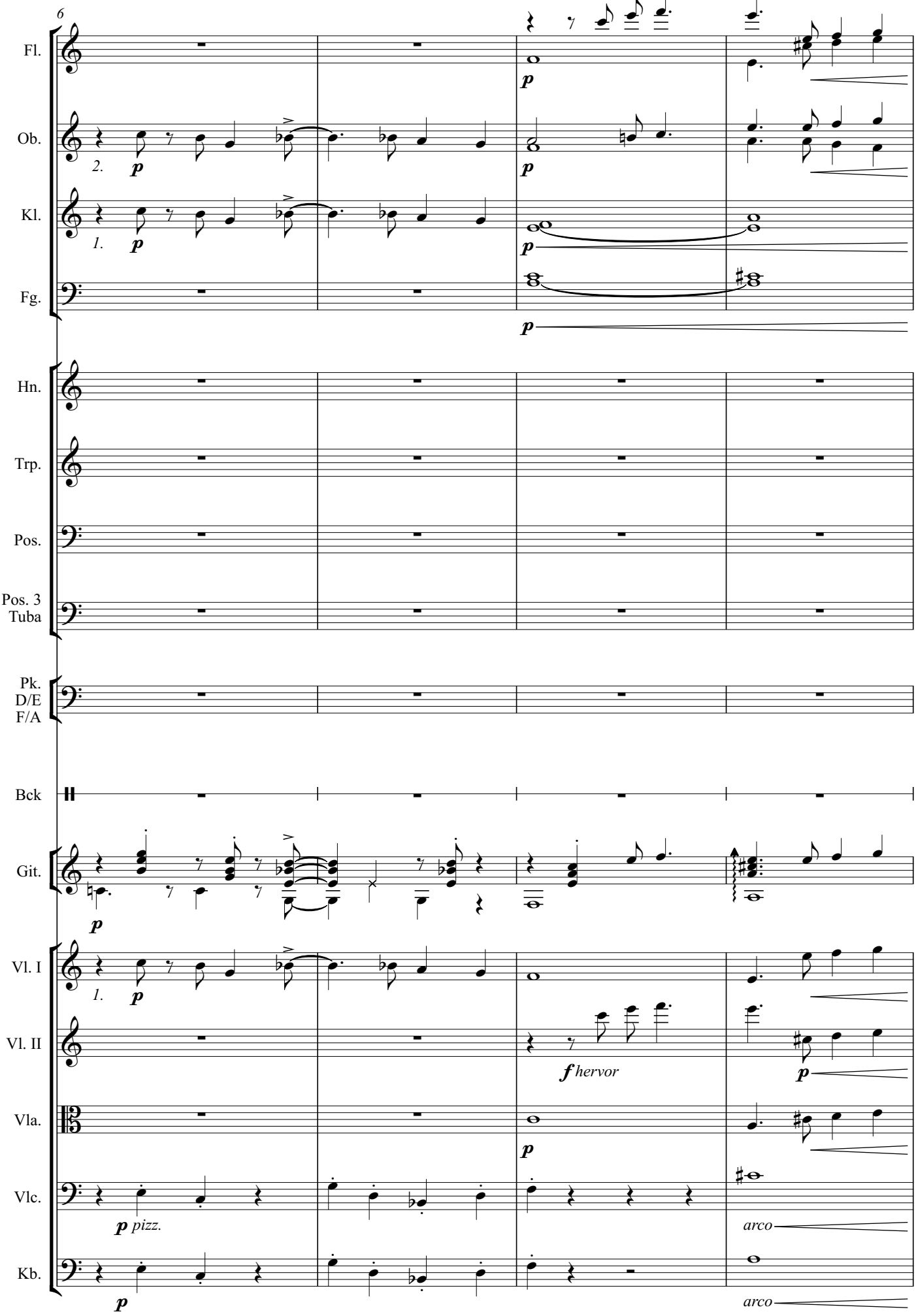

21
Fl.
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
pizz.
25
Fl.
Ob.
Kl.
Fg.
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.

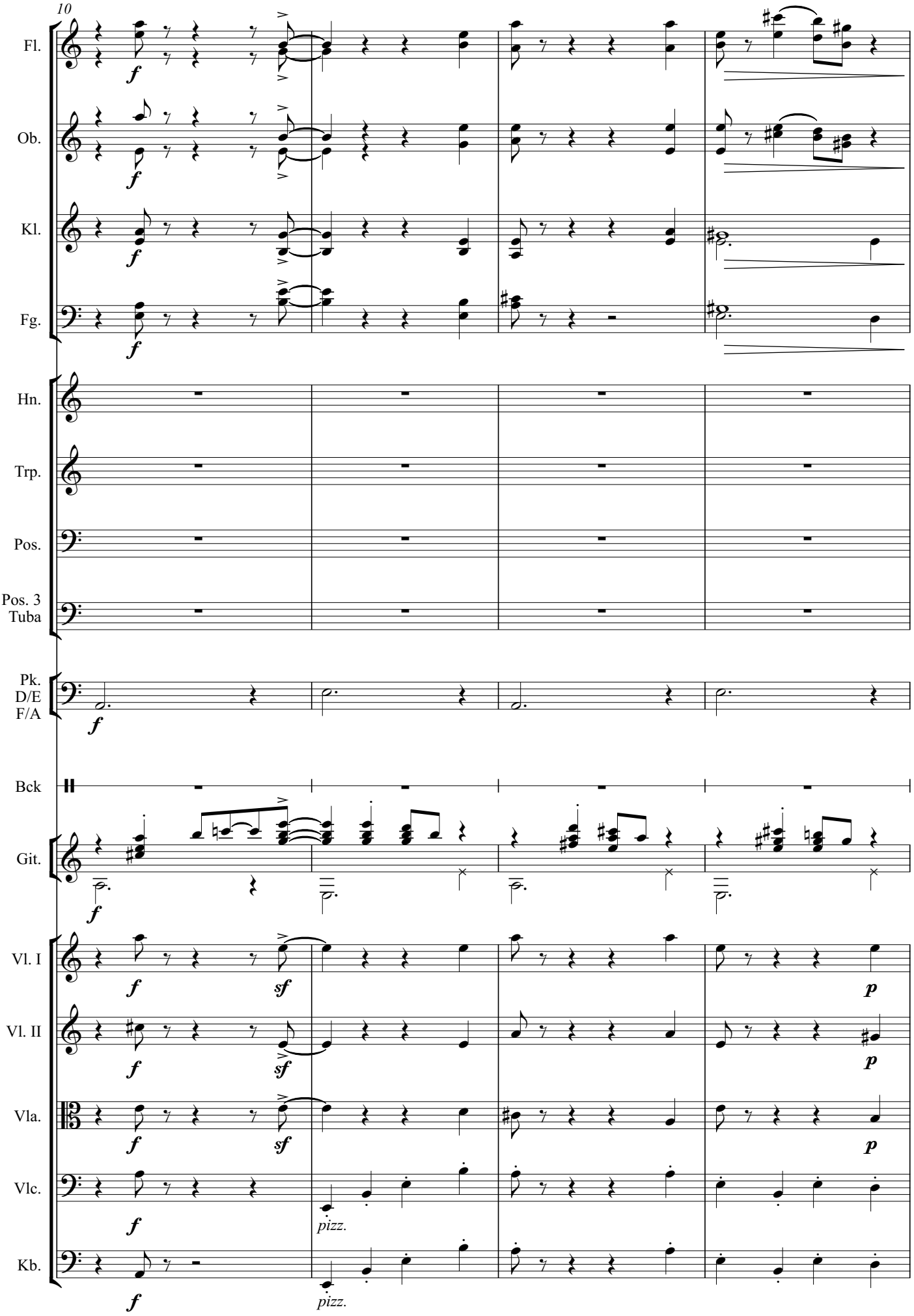

27
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
pp
f
p
sempre pizz.
arco

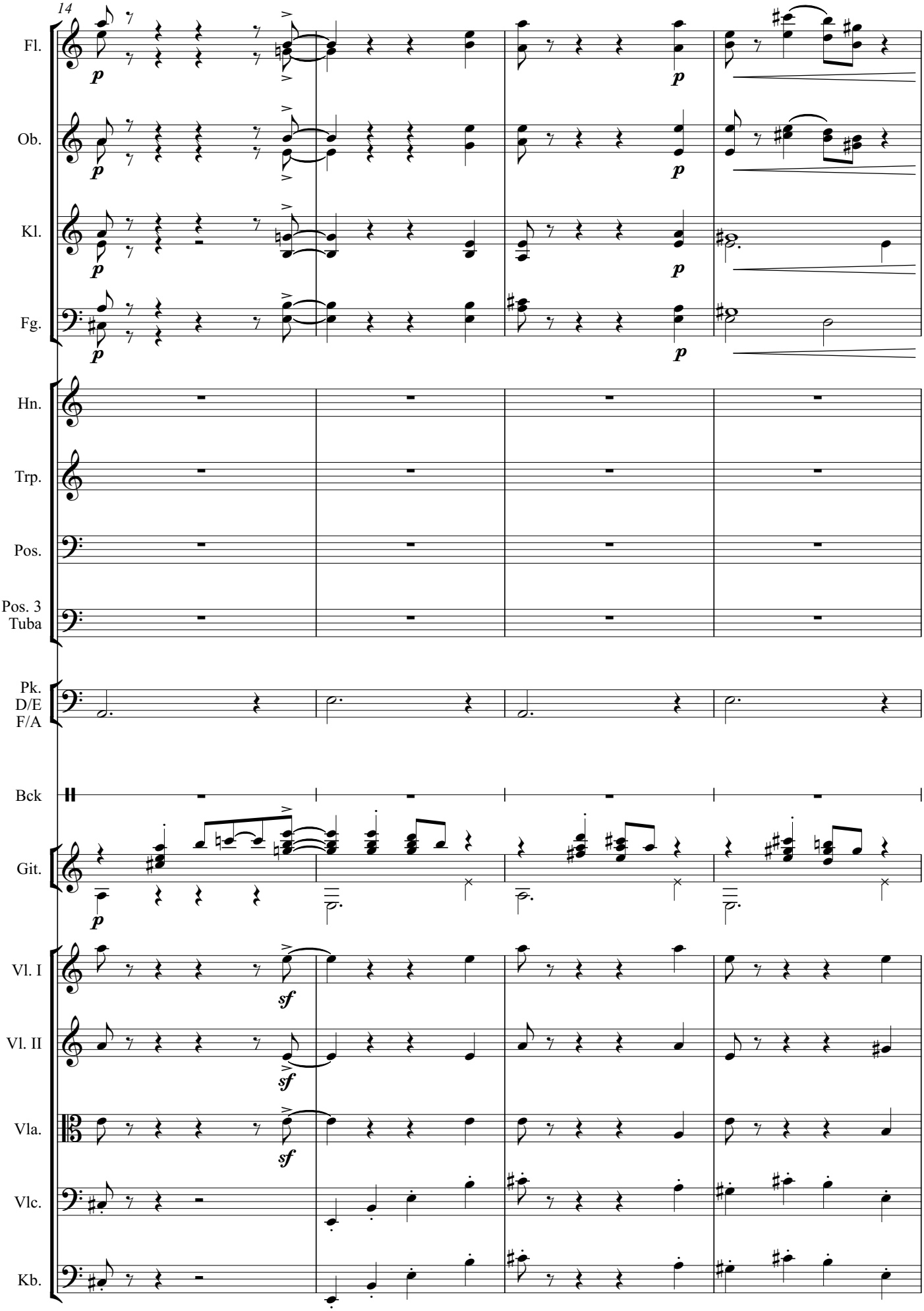

31
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
mp
mf
p
sfz
ff

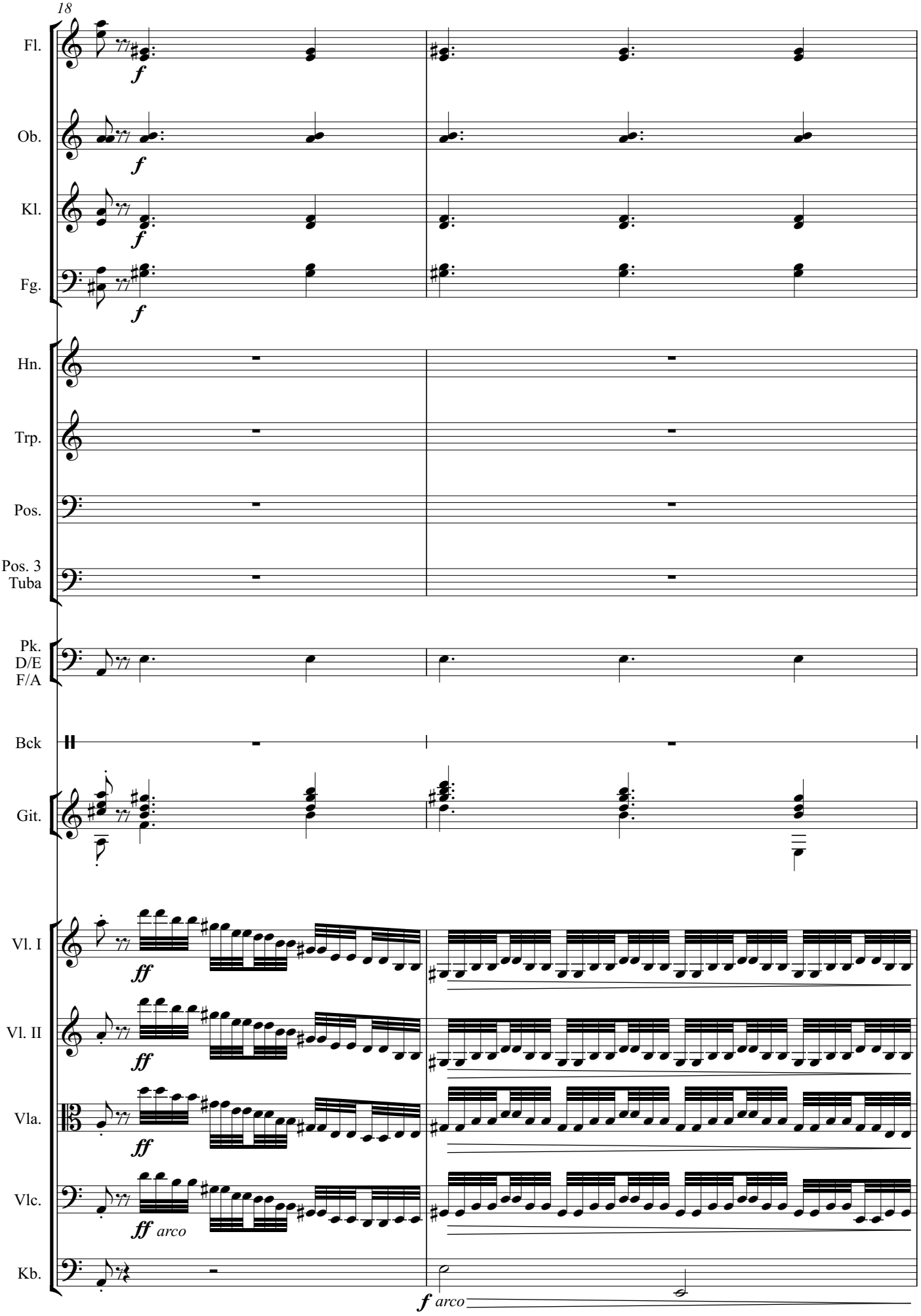
I. Hauptsatz

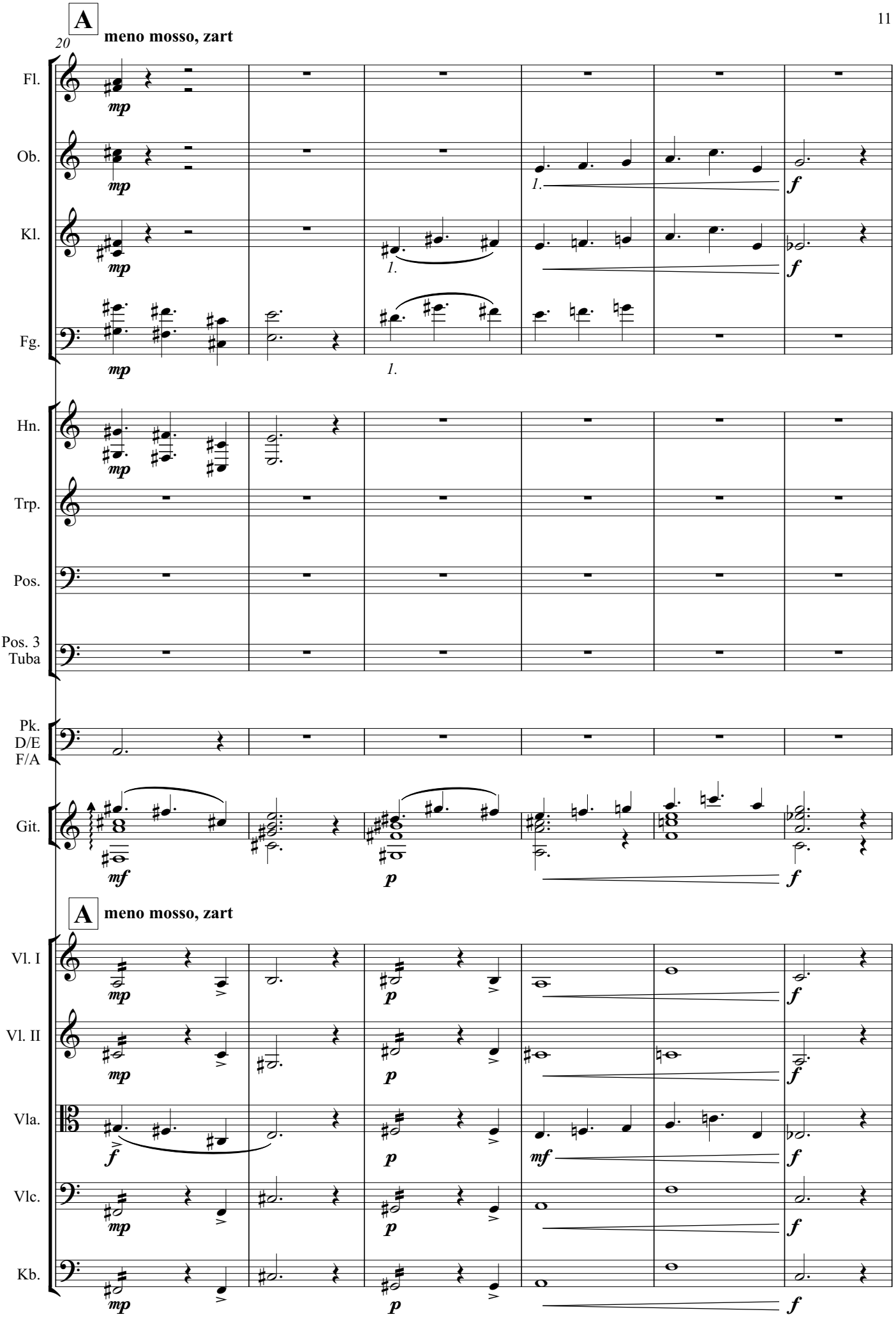

Allegro
Swing ♩ = 120
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Allegro
Swing ♩ = 120
Vl. I
Vl. II
Vla.
Vlc.
Kb.
pizz.
arco

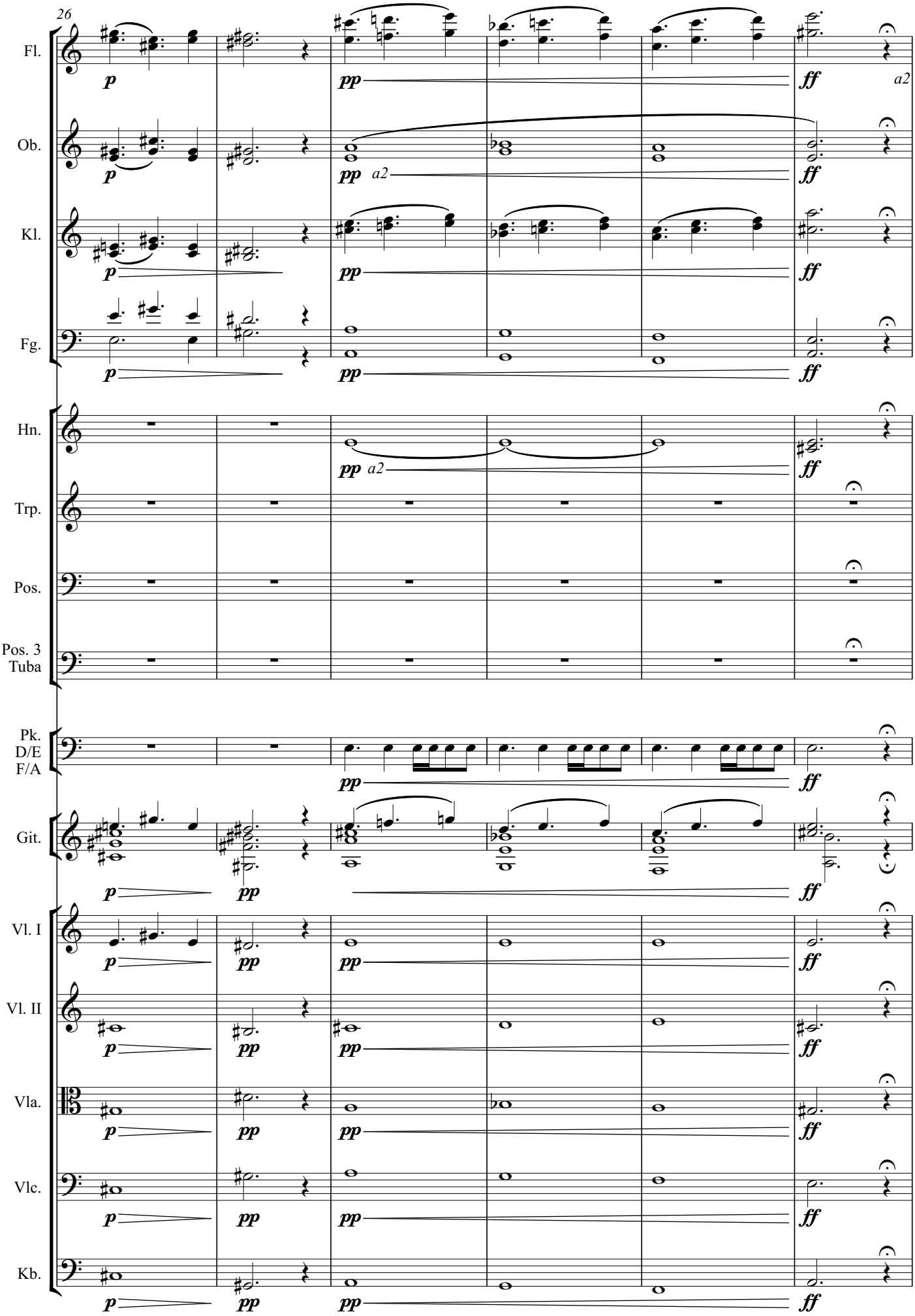

6
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
2.
1.
p
f hervor
pizz.
arco

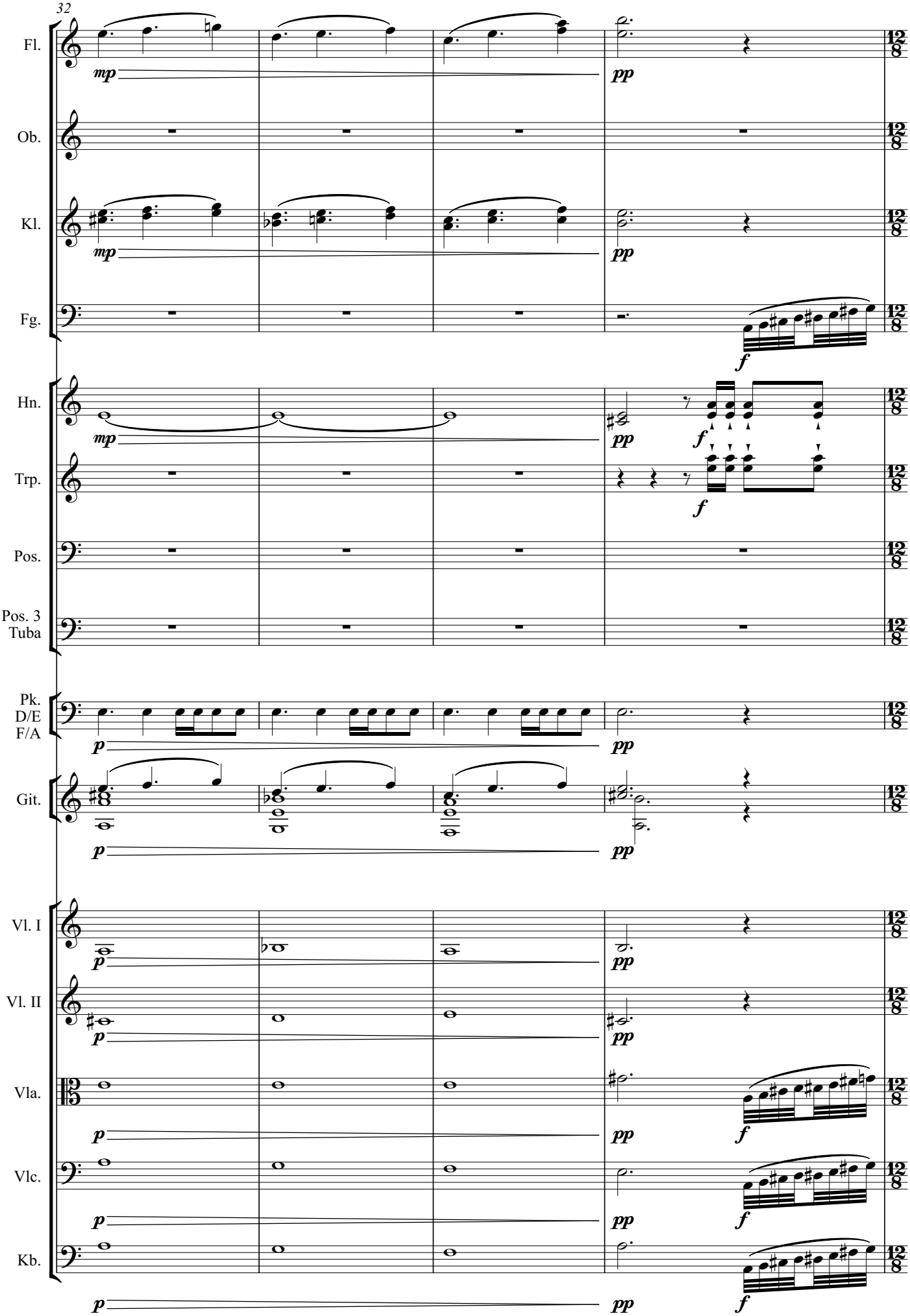

10
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
sf
p
pizz.

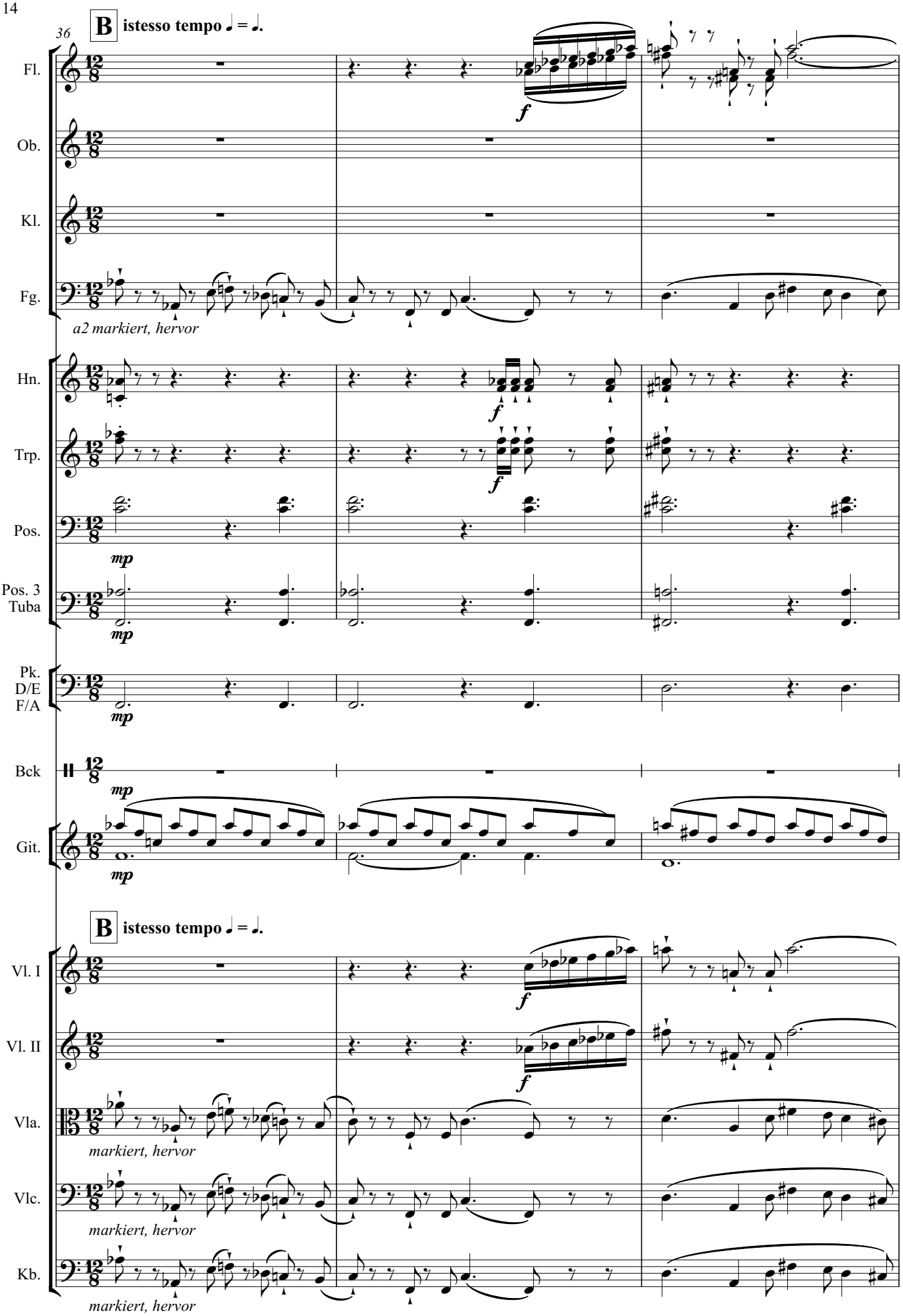

14
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
sf

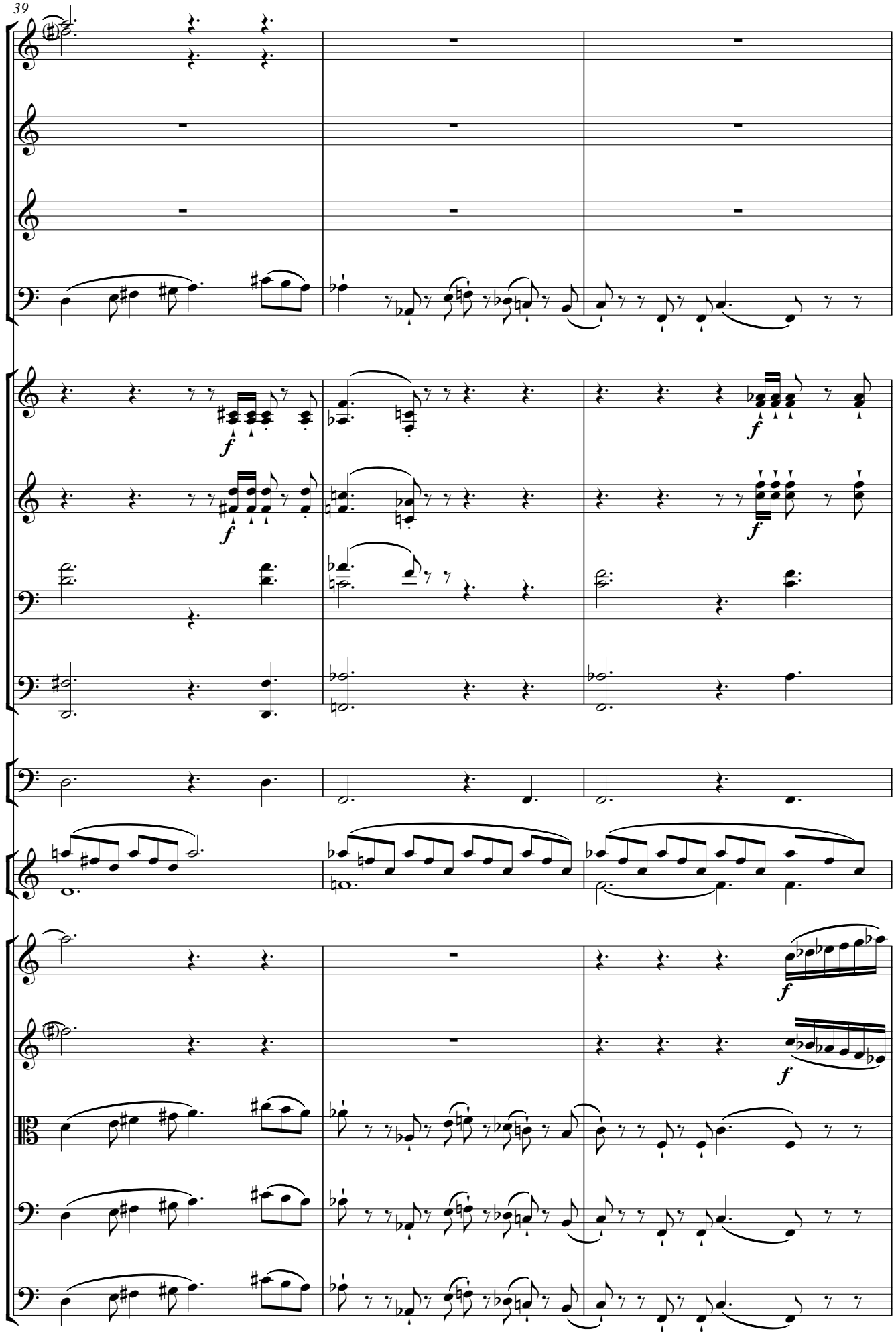

18
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
ff
arco

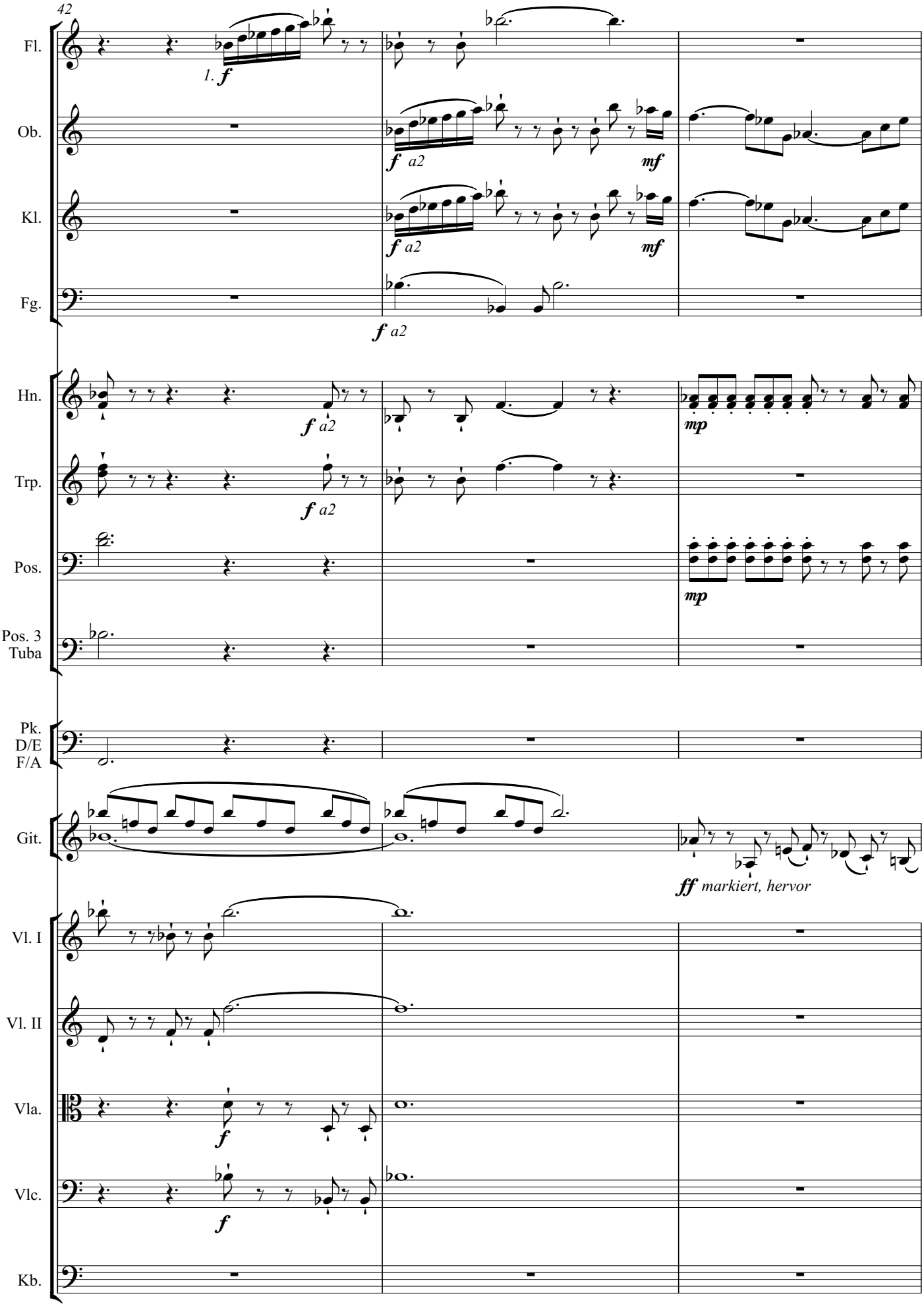

A
meno mosso, zart
20
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
A
meno mosso, zart
Vl. I
Vl. II
Vla.
Vlc.
Kb.

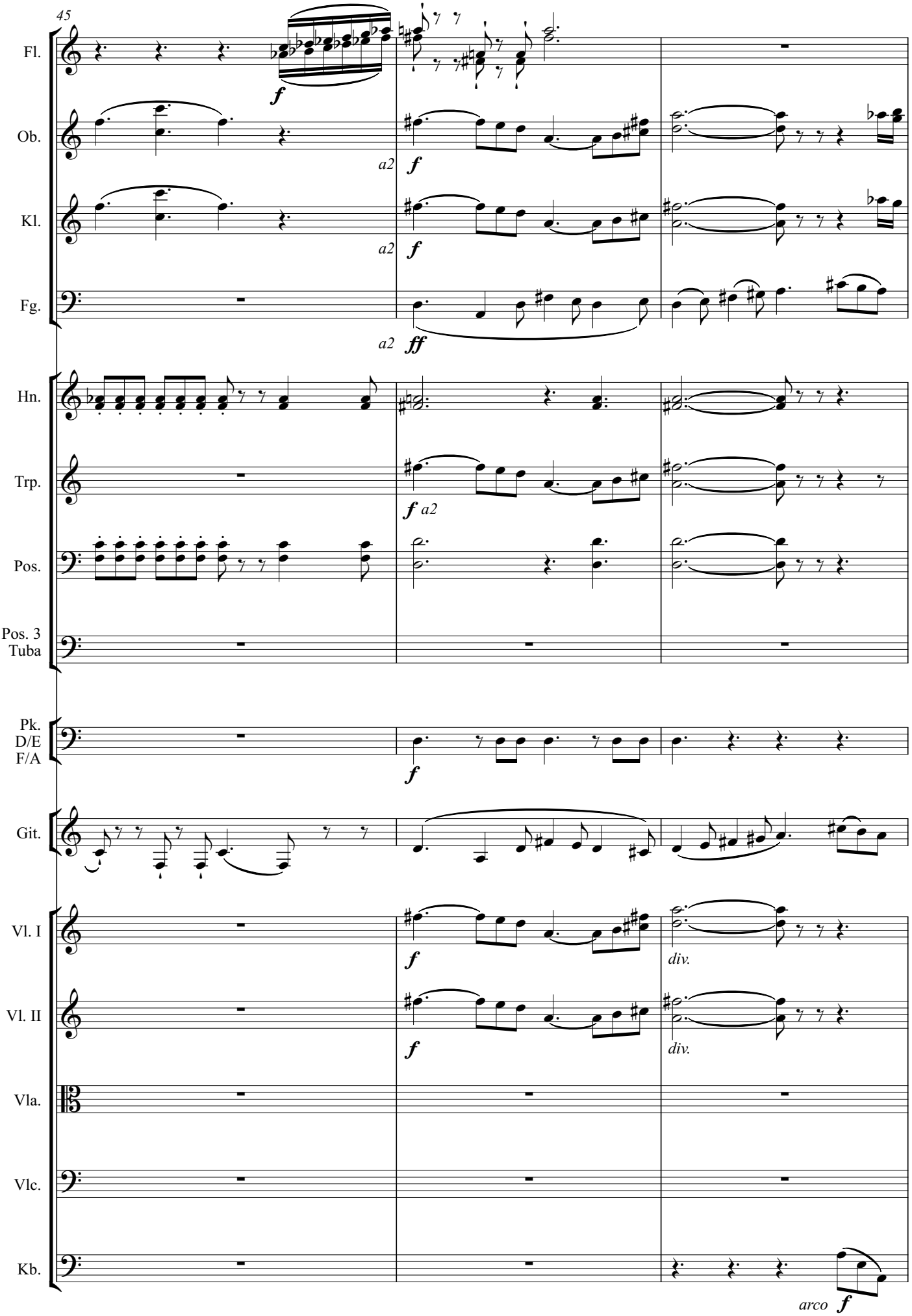

26
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
pp
ff
a2

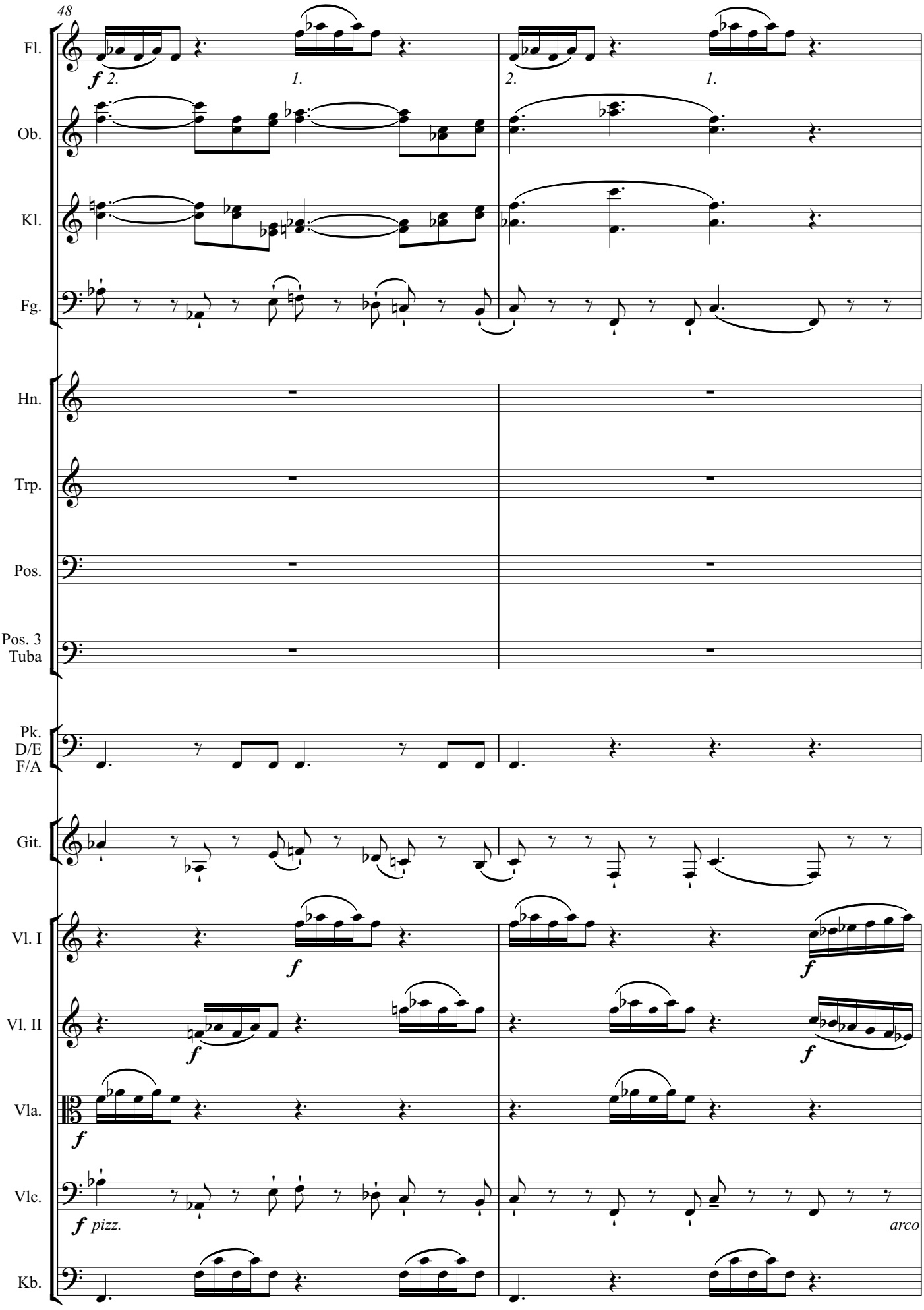

32
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
pp
f
p
12
8

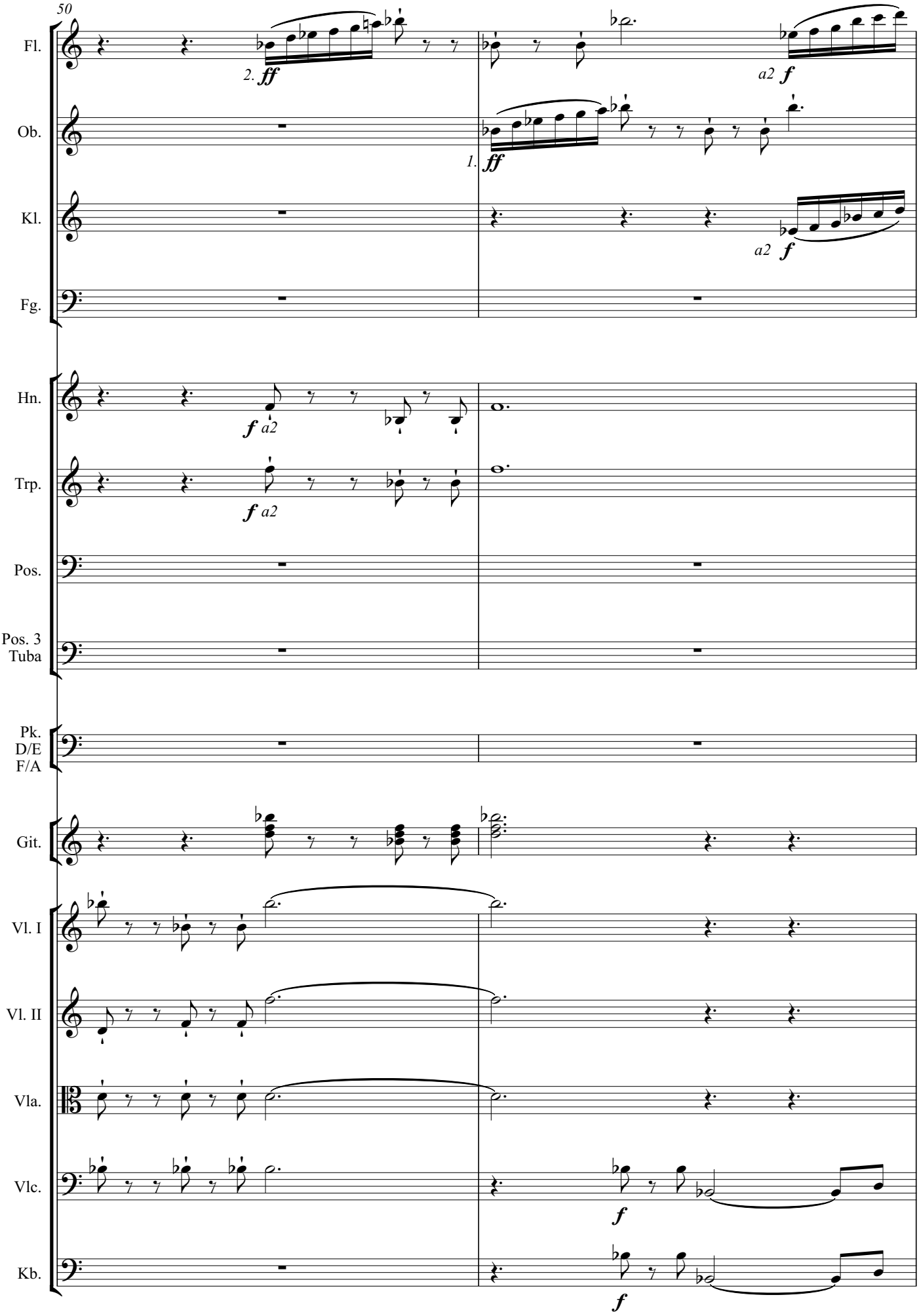

36
B istesso tempo ♩ = ♩.
Fl.
Ob.
Kl.
Fg.
a2 markiert, hervor
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
B istesso tempo ♩ = ♩.
Vl. I
Vl. II
Vla.
markiert, hervor
Vlc.
markiert, hervor
Kb.
markiert, hervor

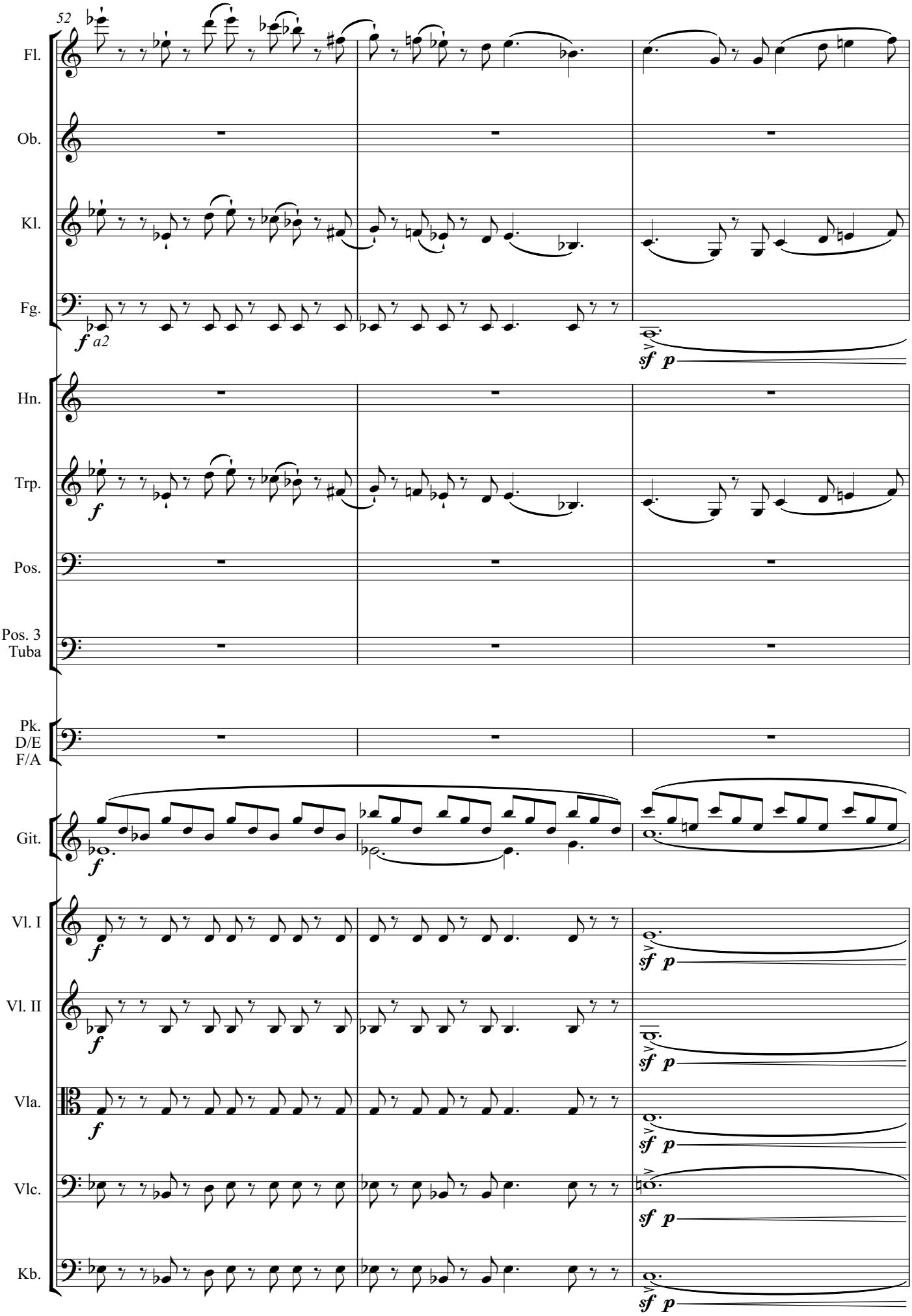

39
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f

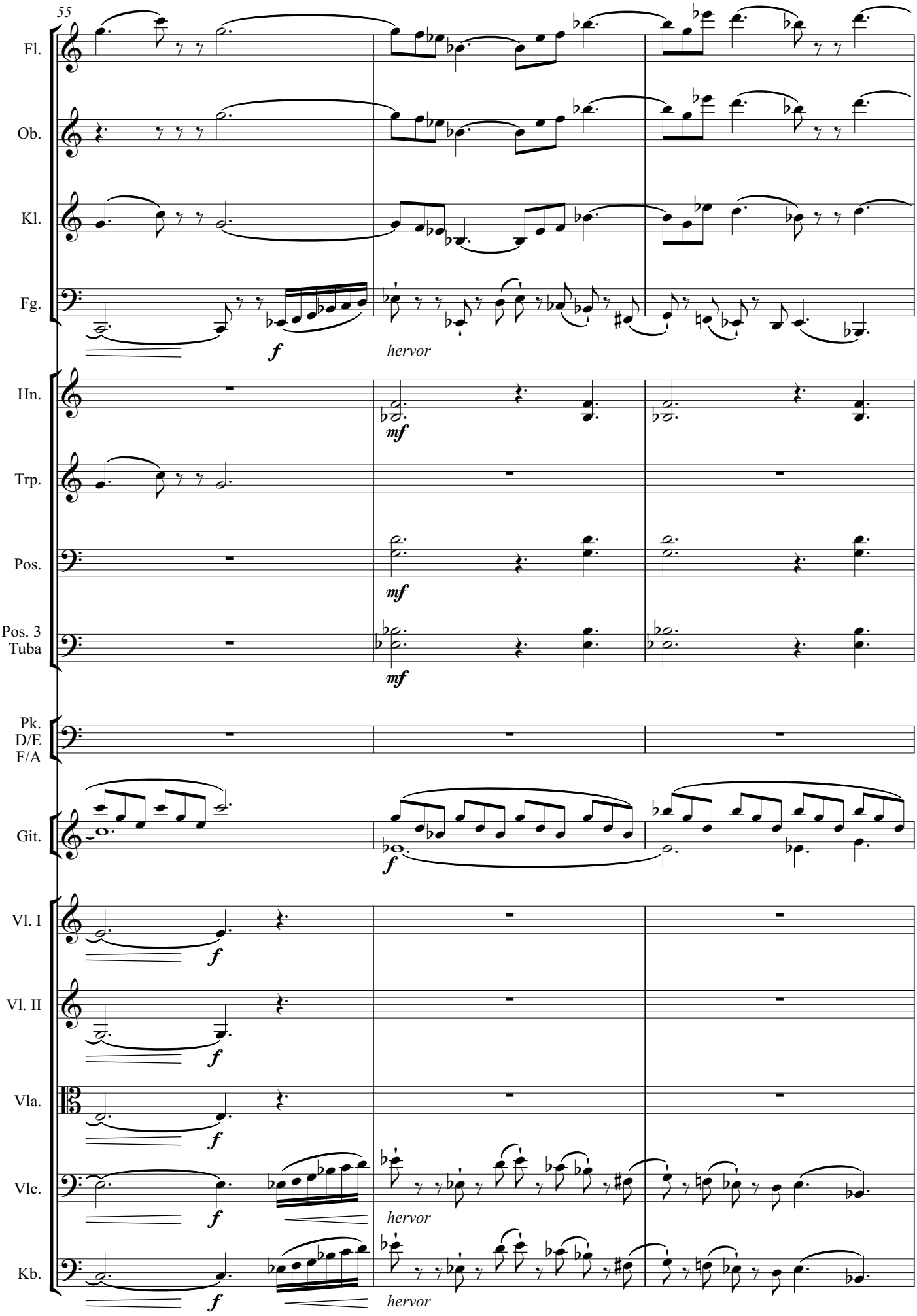

42
Fl.
1. f
Ob.
f a2
mf
Kl.
f a2
mf
Fg.
f a2
Hn.
f a2
mp
Trp.
f a2
Pos.
mp
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
ff markiert, hervor
Vl. I
Vl. II
Vla.
f
Vlc.
f
Kb.

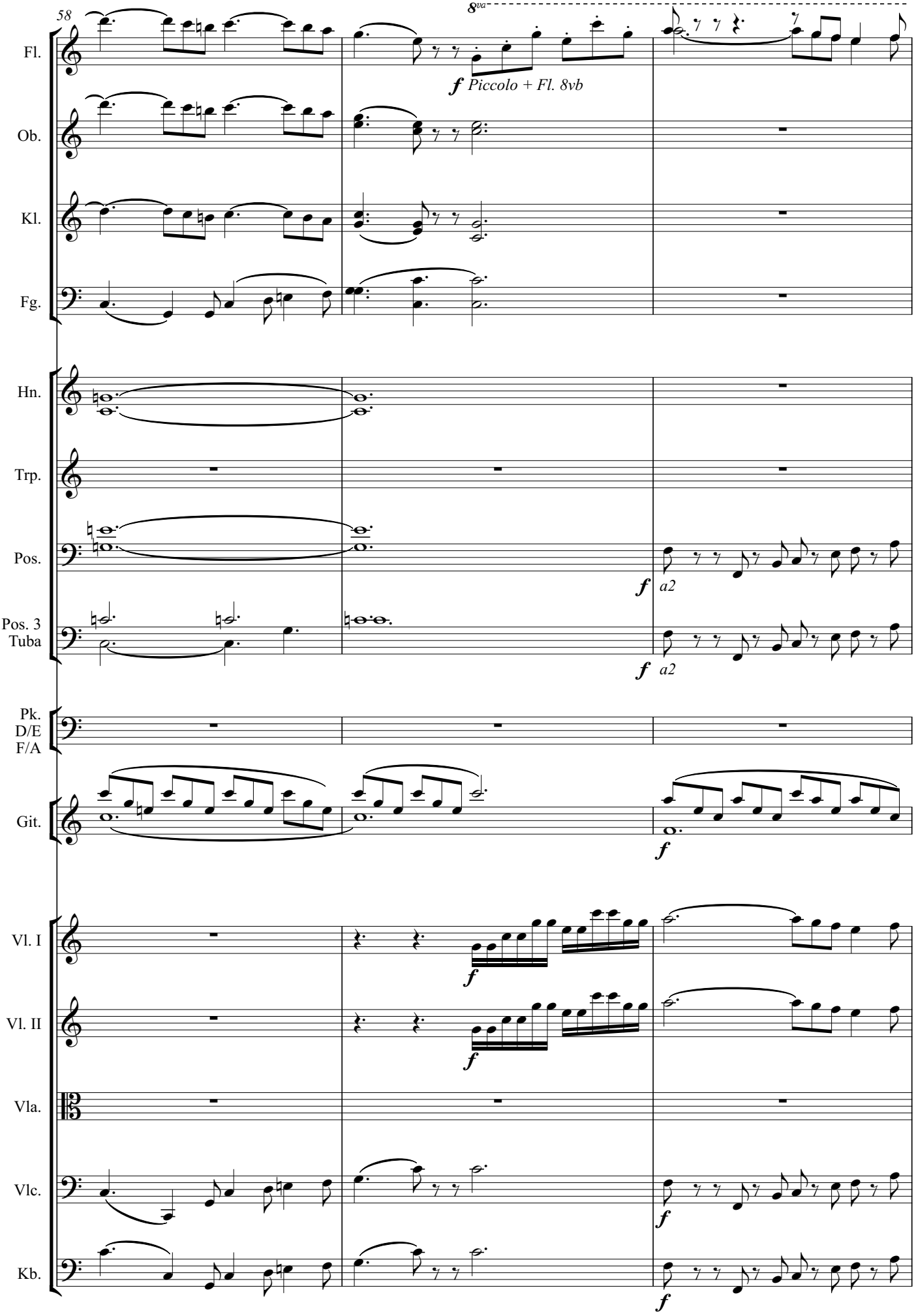

45
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
a2
ff
div.
arco

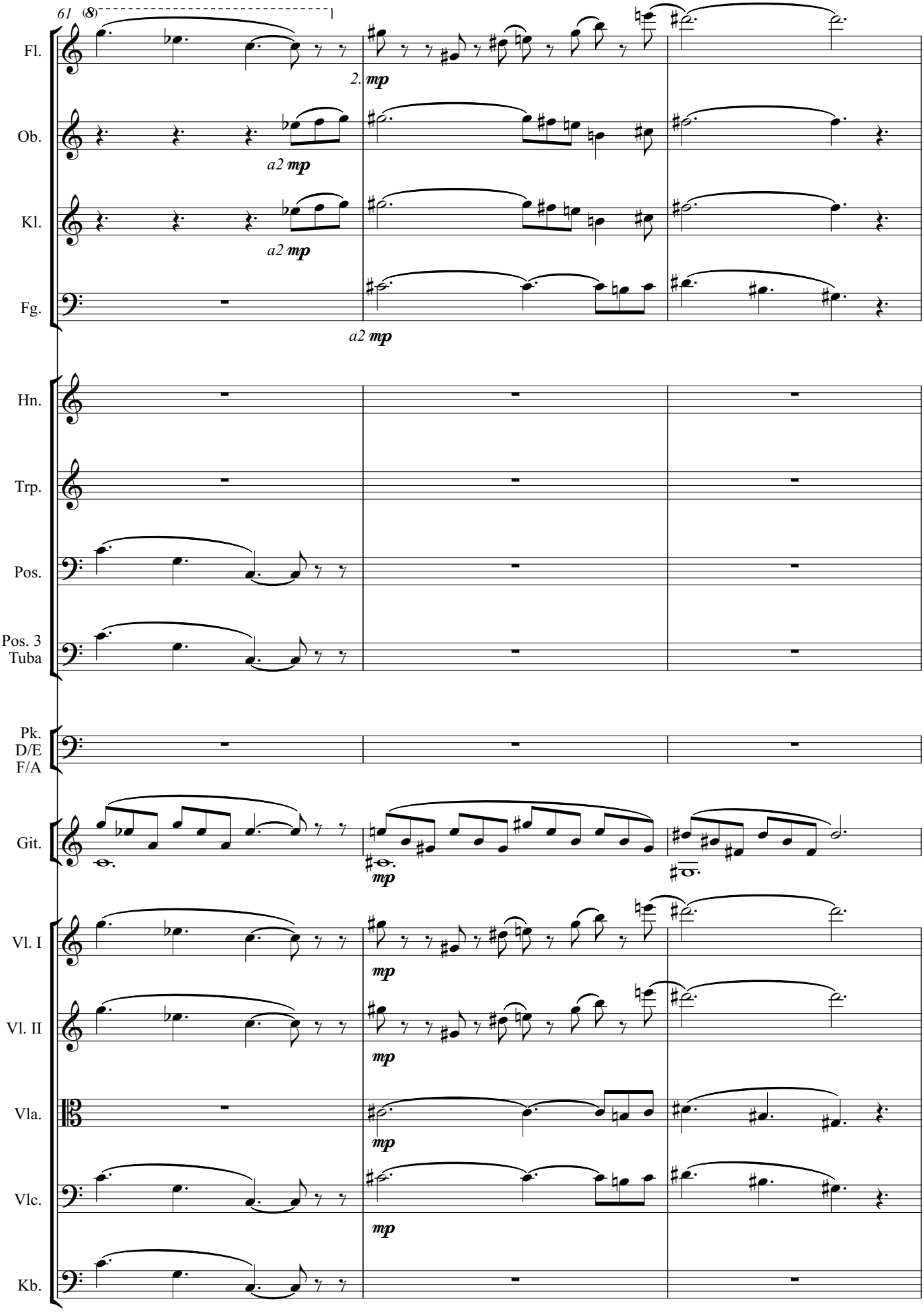

48
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
2.
1.
pizz.
arco

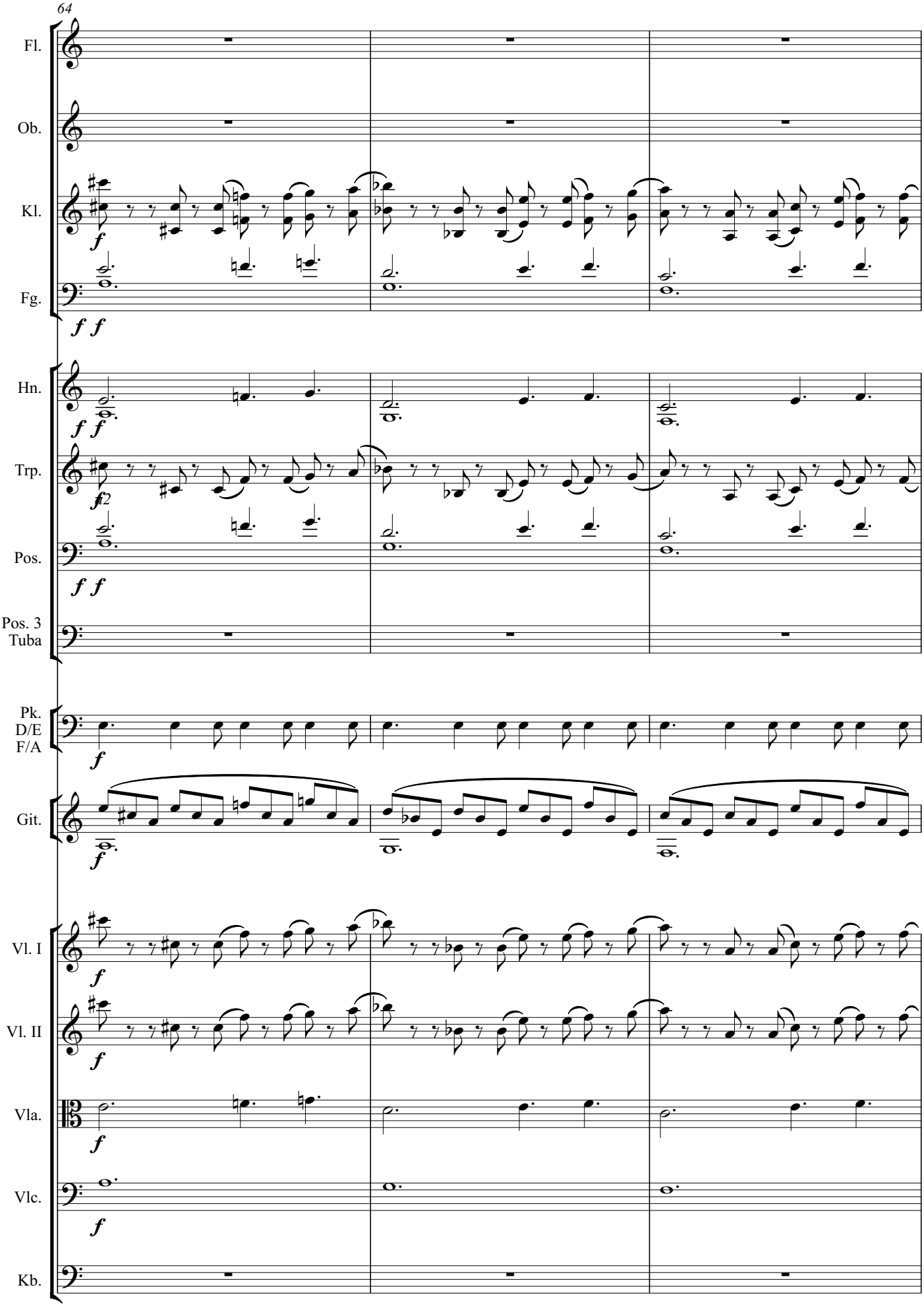

50
Fl.
2. ff
a2 f
Ob.
1. ff
Kl.
a2 f
Fg.
Hn.
f a2
Trp.
f a2
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
f
Kb.
f

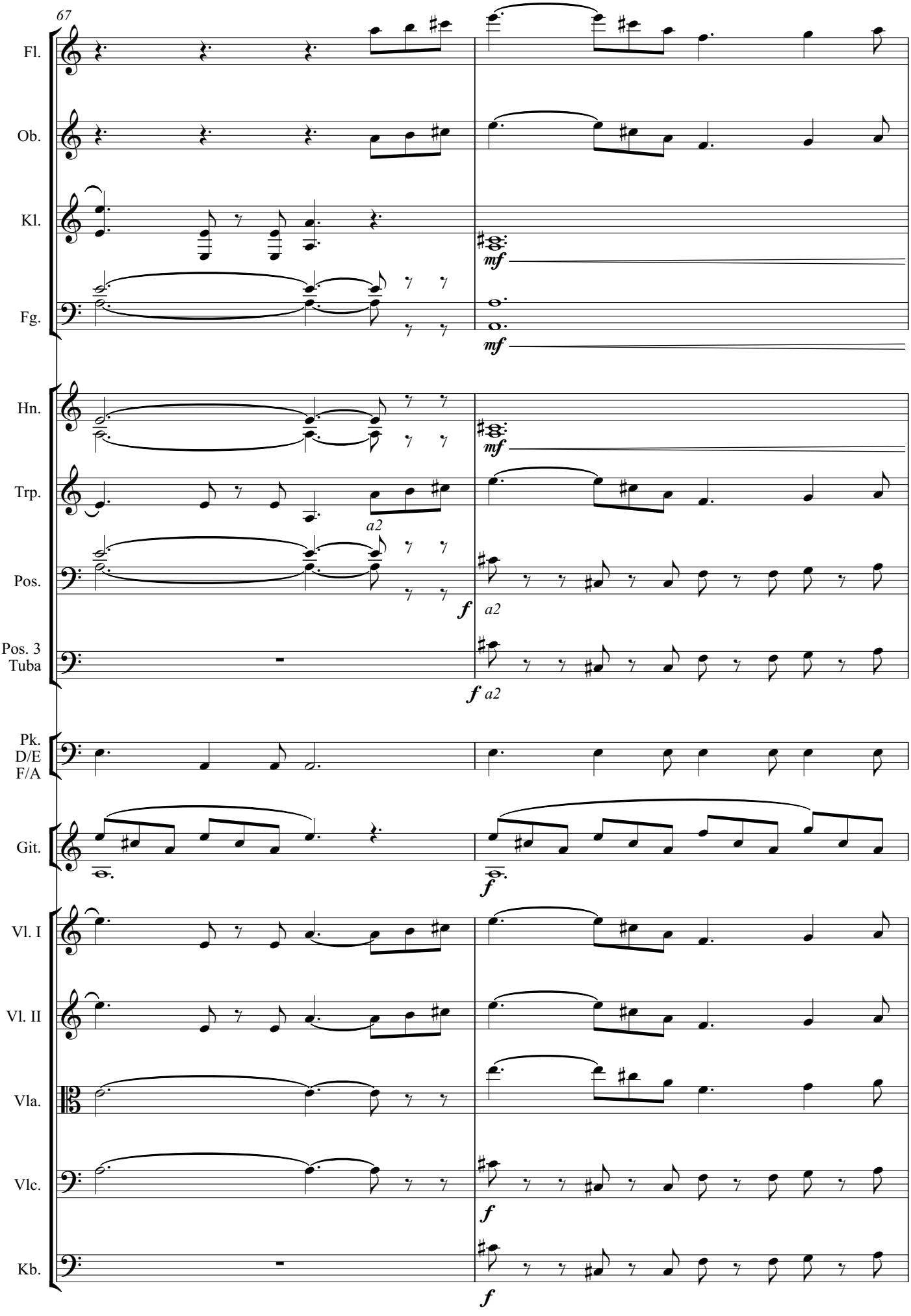

52
Fl.
Ob.
Kl.
Fg.
f a2
sf p
Hn.
Trp.
f
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
f
Vl. I
Vl. II
Vla.
Vlc.
Kb.

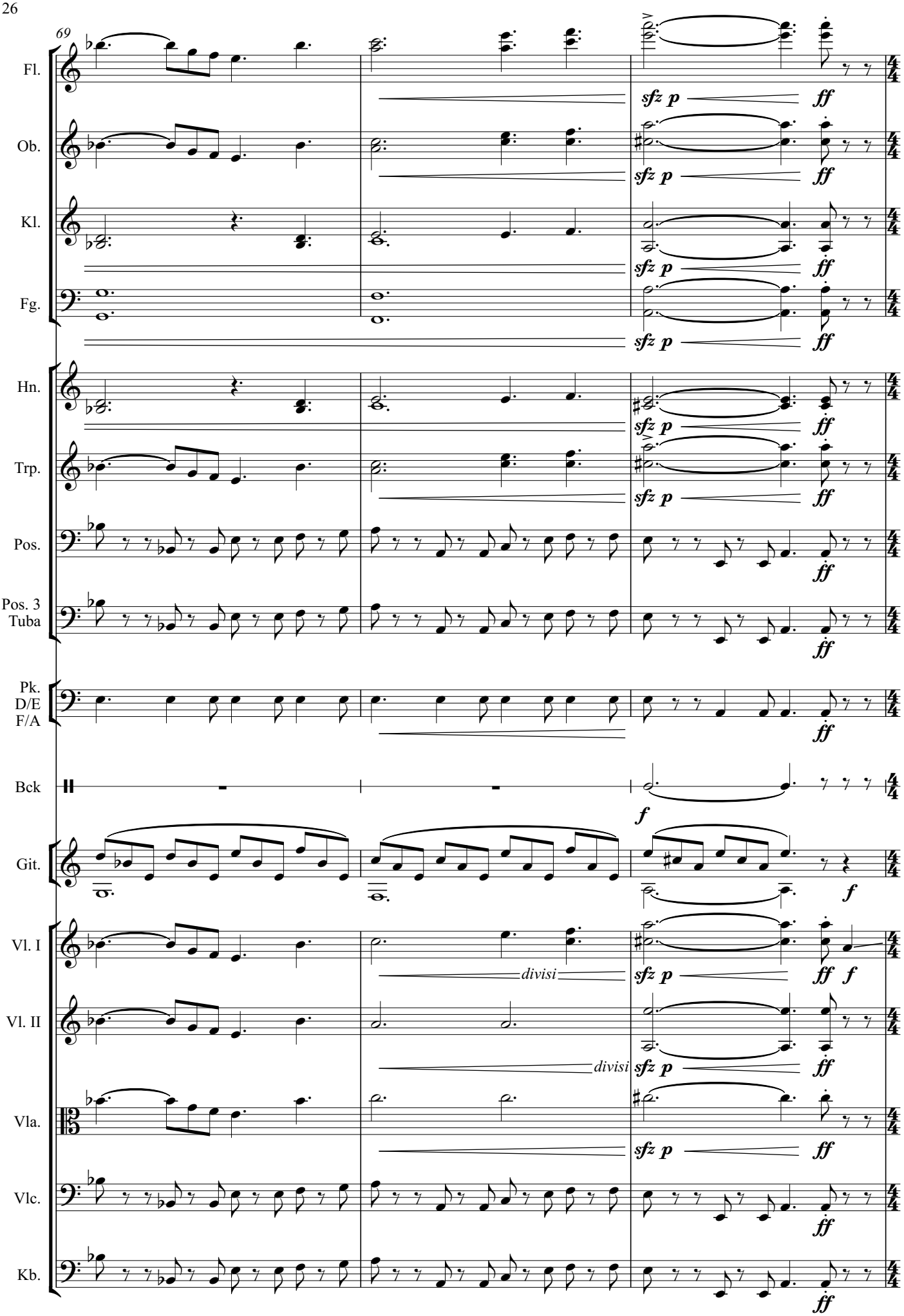

55
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
hervor
mf


58
8va
Fl.
f Piccolo + Fl. 8vb
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
f a2
Pos. 3
Tuba
f a2
Pk.
D/E
F/A
Git.
f
Vl. I
f
Vl. II
f
Vla.
Vlc.
f
Kb.
f


61 (8)
Fl.
2. mp
Ob.
a2 mp
Kl.
a2 mp
Fg.
a2 mp
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
mp
Vl. I
mp
Vl. II
mp
Vla.
mp
Vlc.
mp
Kb.


64
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.


67
Fl.
Ob.
Kl.
mf
Fg.
mf
Hn.
mf
Trp.
a2
Pos.
f
a2
Pos. 3
Tuba
f a2
Pk.
D/E
F/A
Git.
f
Vl. I
Vl. II
Vla.
Vlc.
f
Kb.
f


69
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sfz p
ff
f
divisi

72

C **Tempo primo**
Allegro swing ♩ = 120

Wenn wenig Probenzeit und/oder wenig Blech
zur Verfügung steht, dann ab hier als Da Capo ausführbar

Fl.

Ob. *a2* ***f***

Kl.

Fg.

Hn.

Trp. *a2* ***f*** ***sf***

Pos.

Pos. 3
Tuba

Pk.
D/E
F/A

Bck

Git.

C **Tempo primo**
Allegro swing ♩ = 120

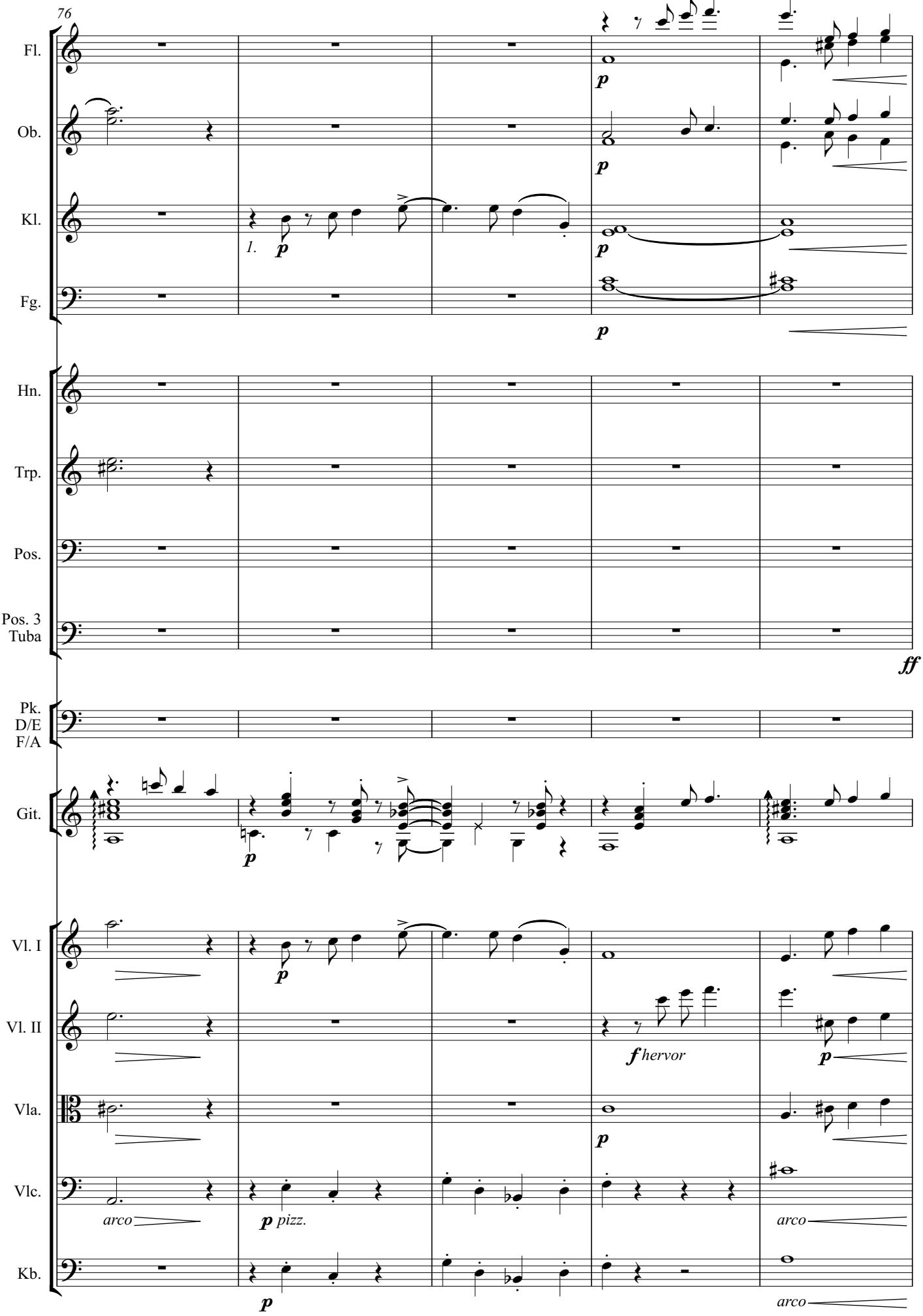
Vl. I ***f*** ***sf***

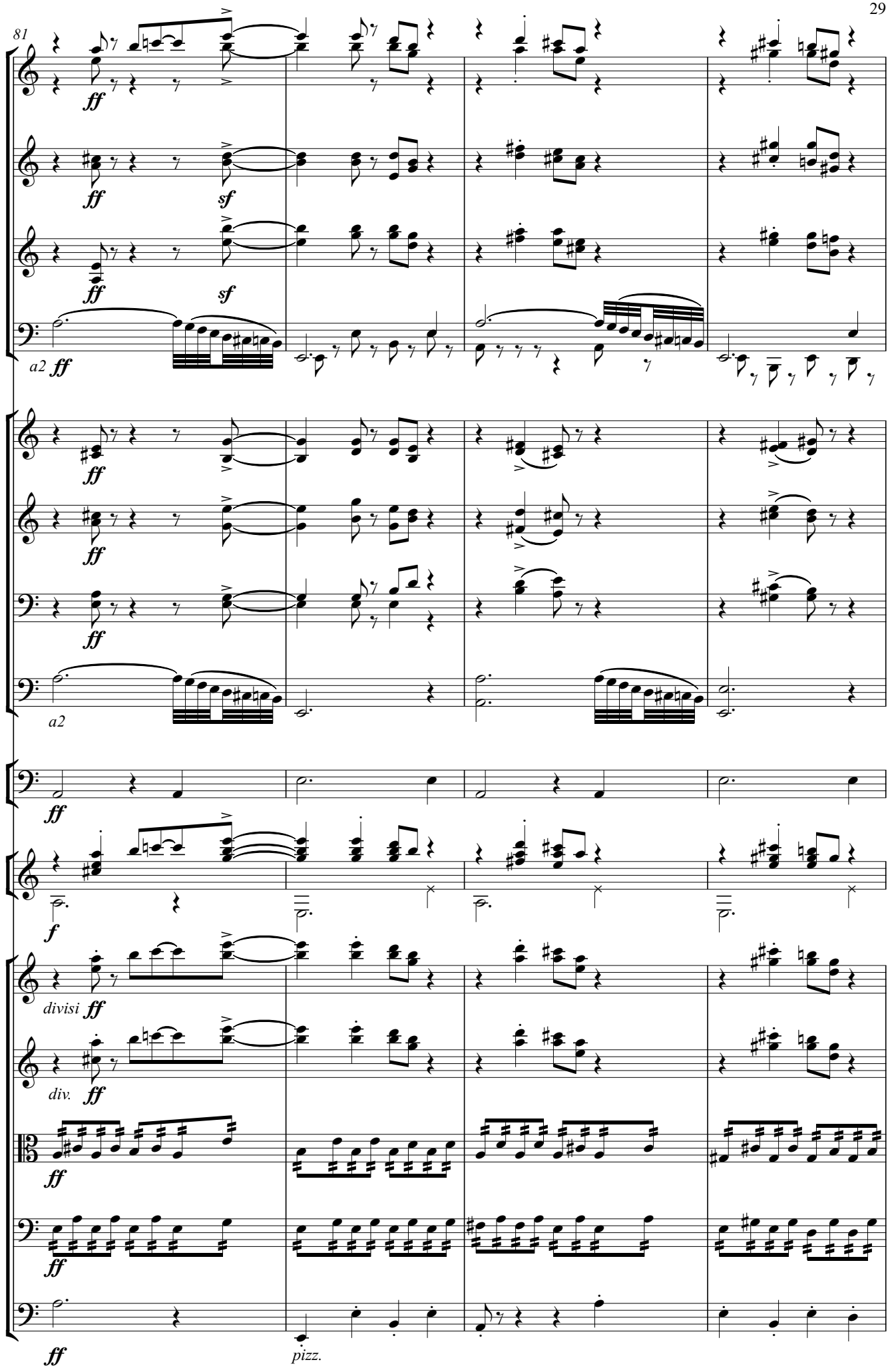
Vl. II ***f*** ***sf***

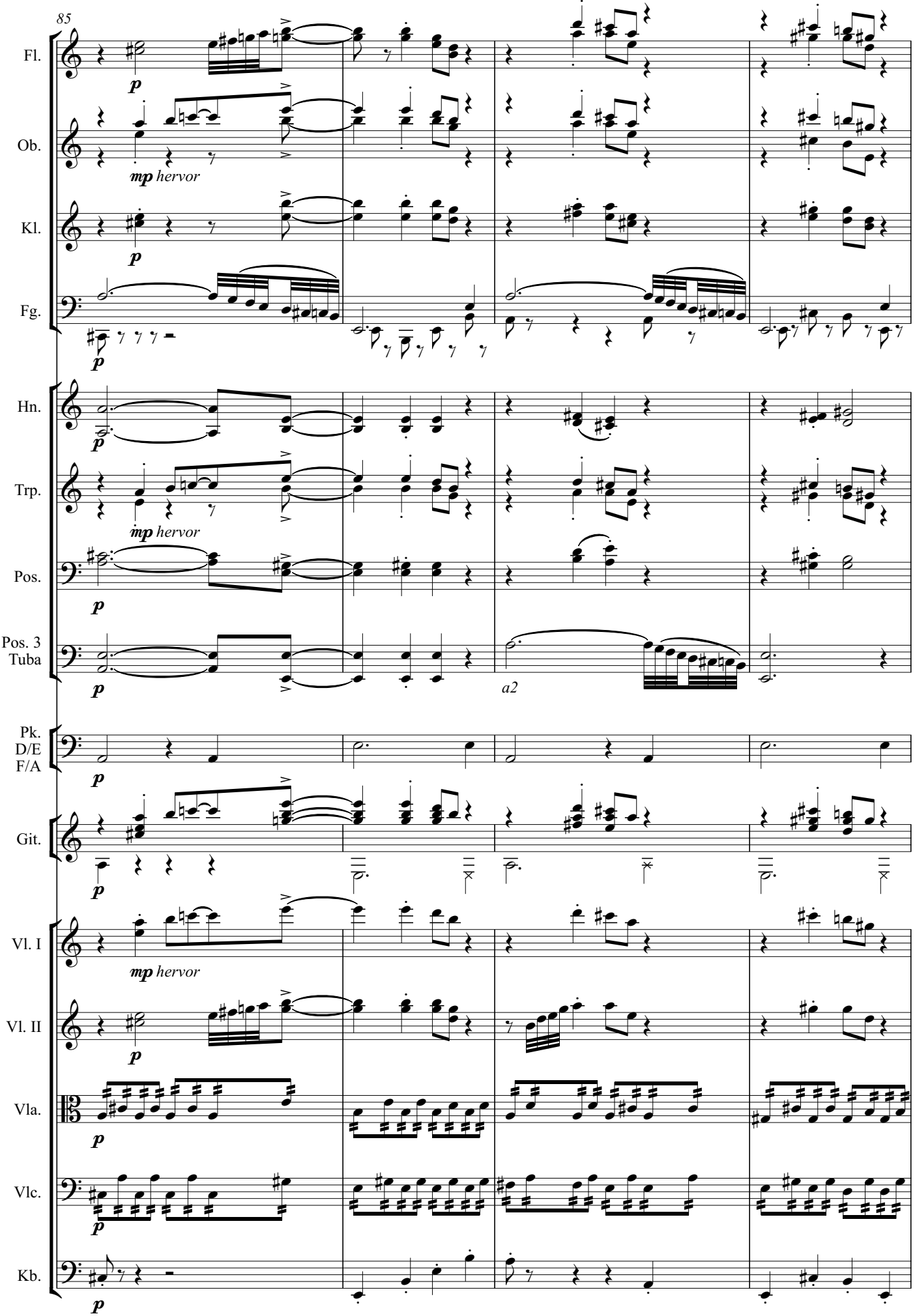
Vla. ***f*** ***sf***

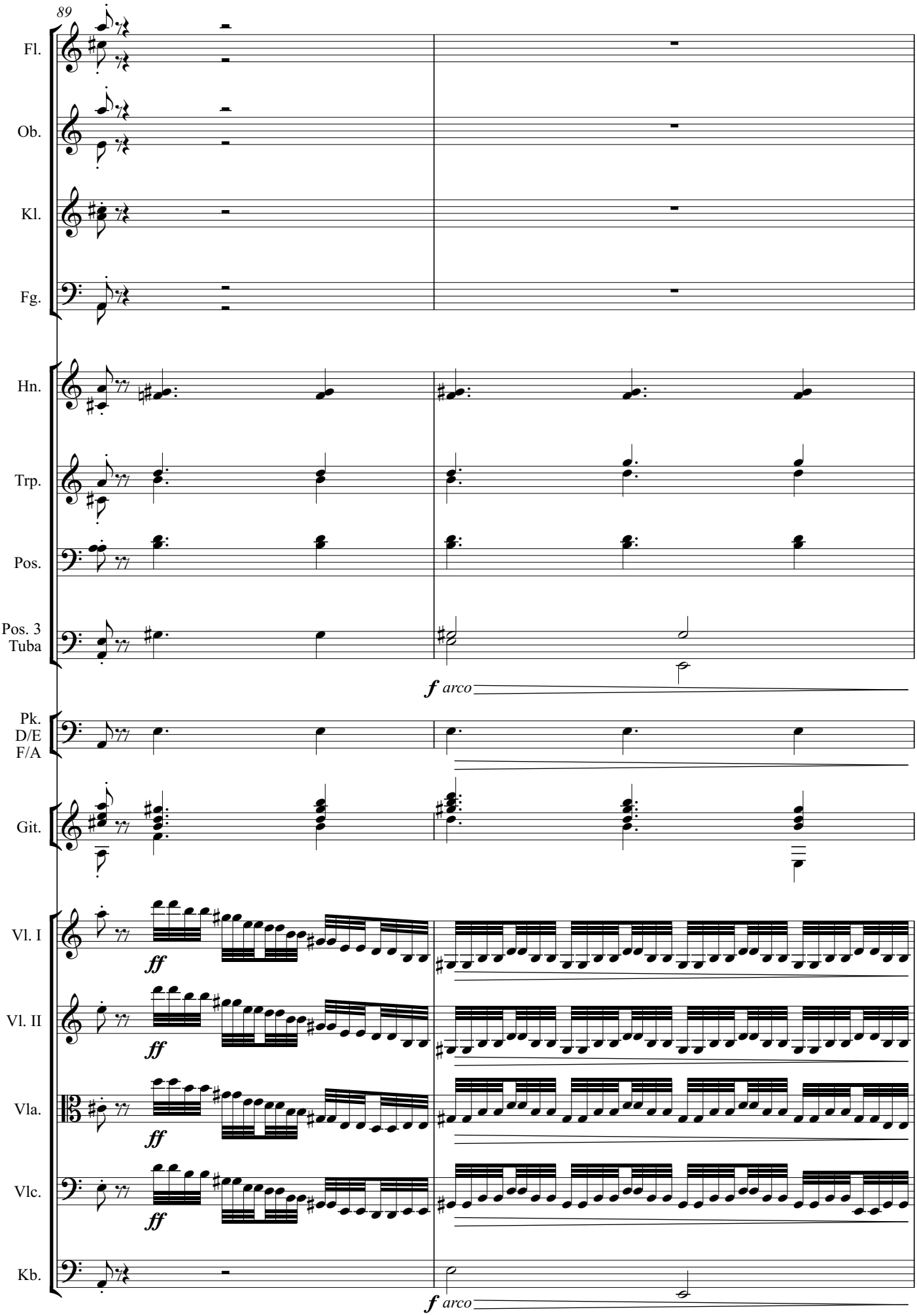
Vlc. ***f*** *pizz.*

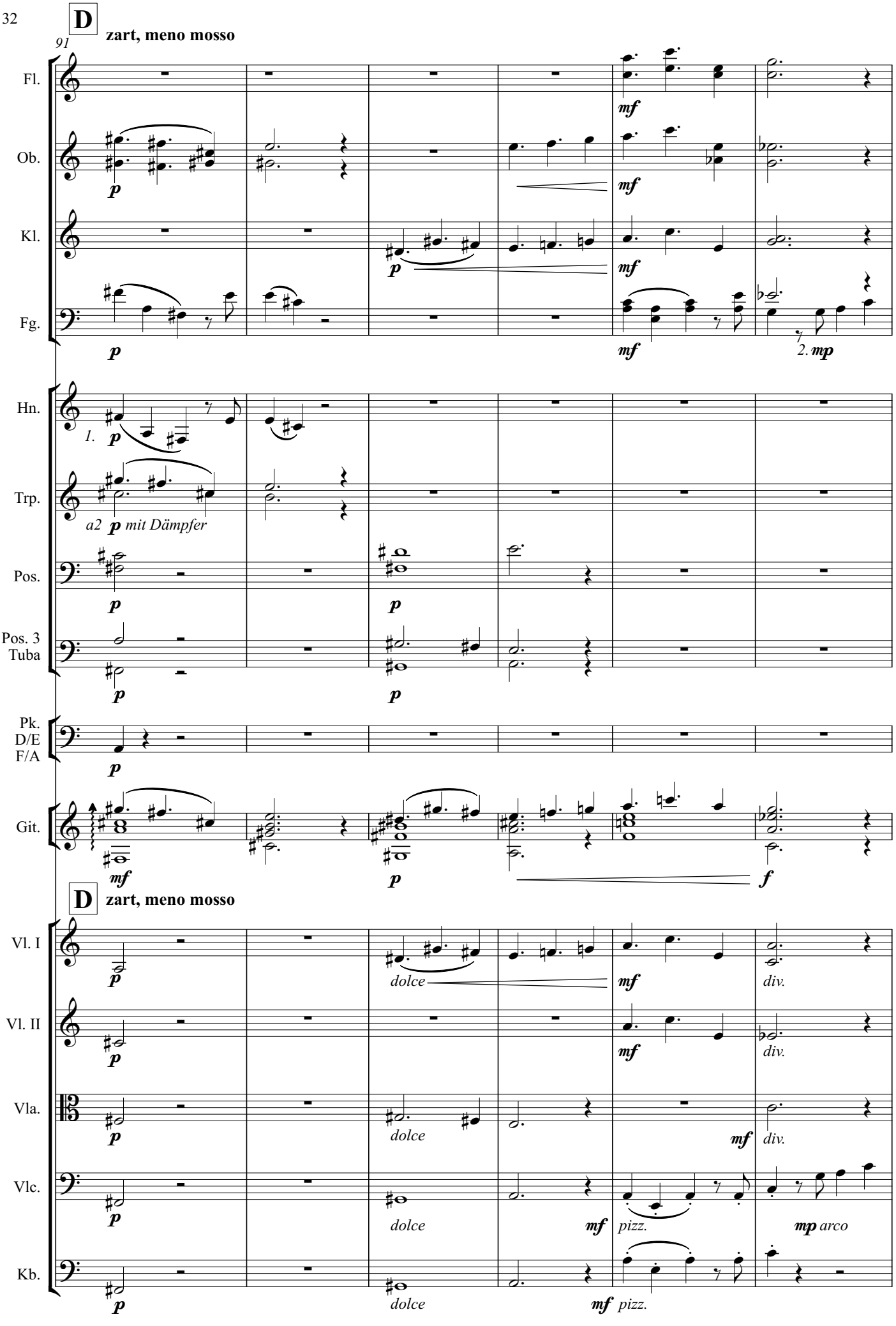
Kb. ***f*** *pizz.*

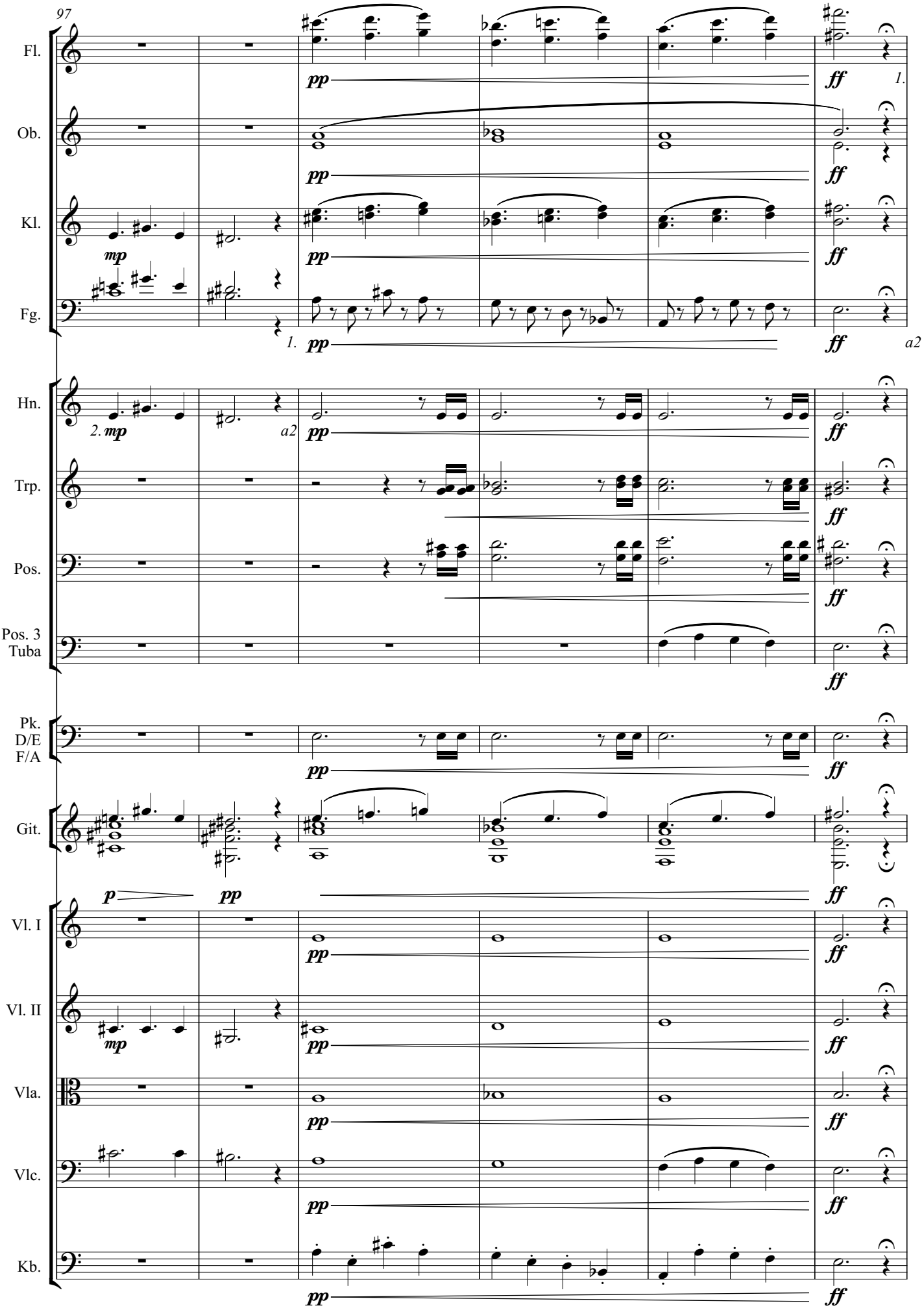

76
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
p
f hervor
ff
arco
pizz.

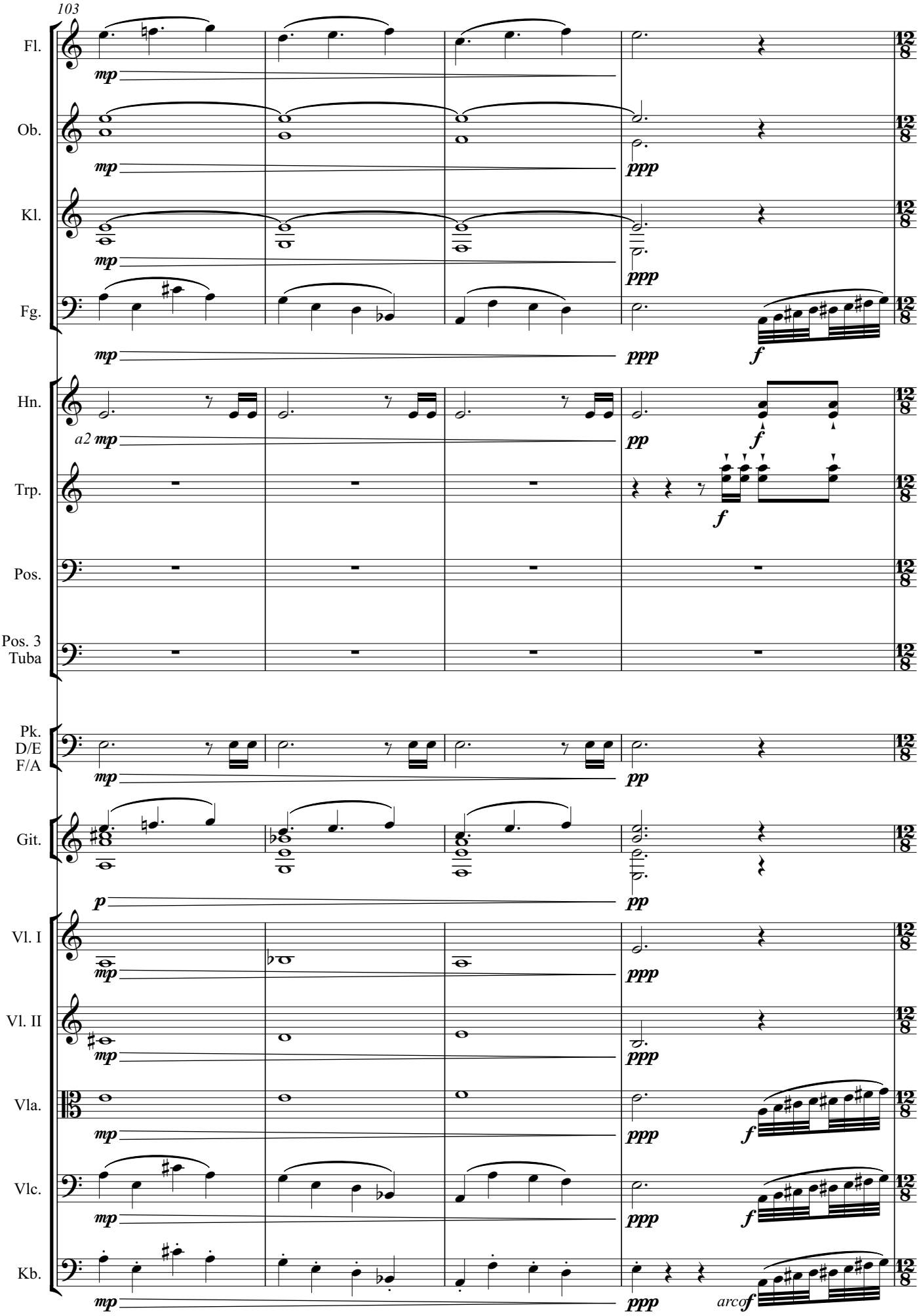

81
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ff
sf
a2
f
divisi
div.
pizz.

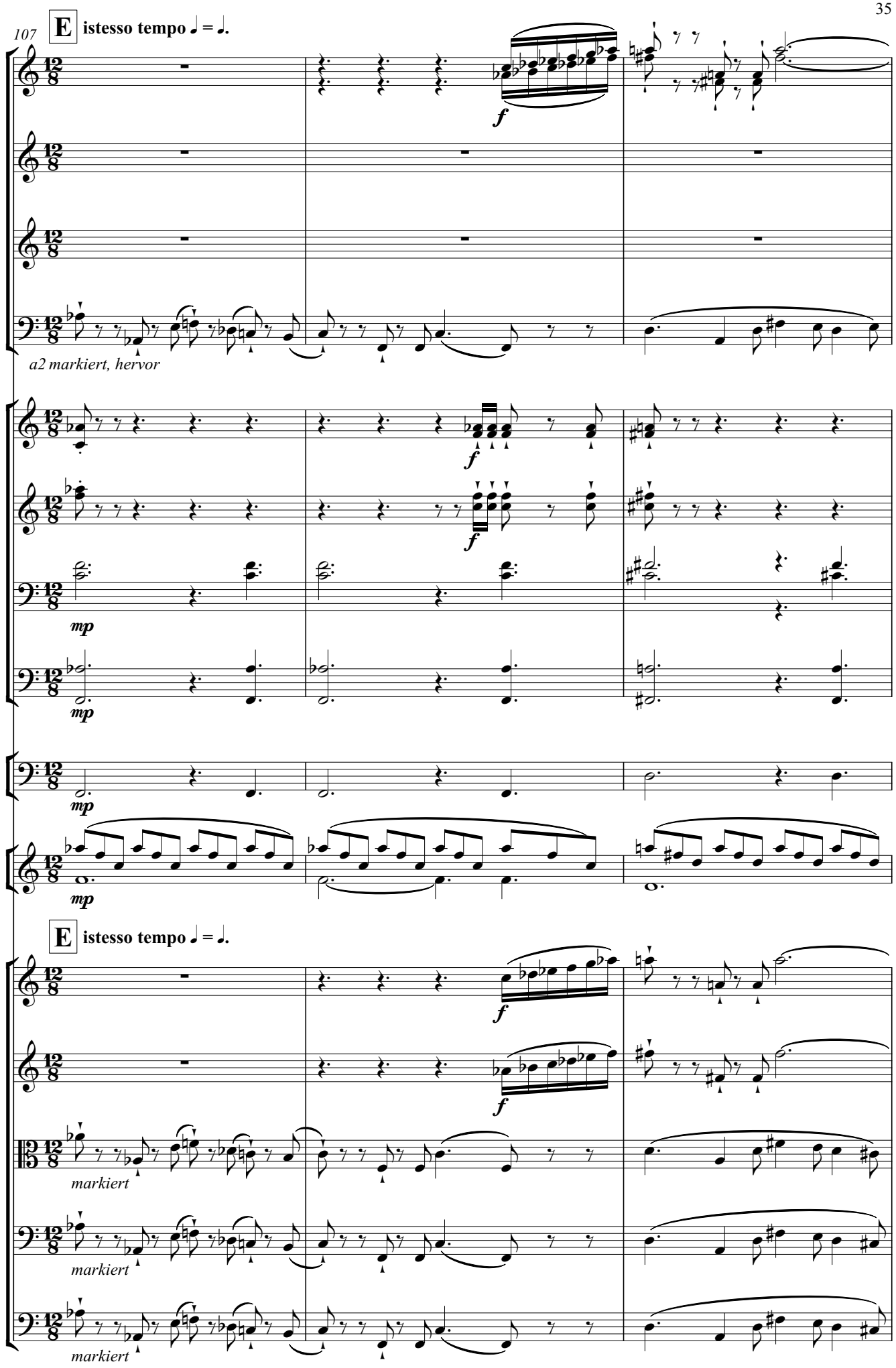

85
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
mp hervor
a2

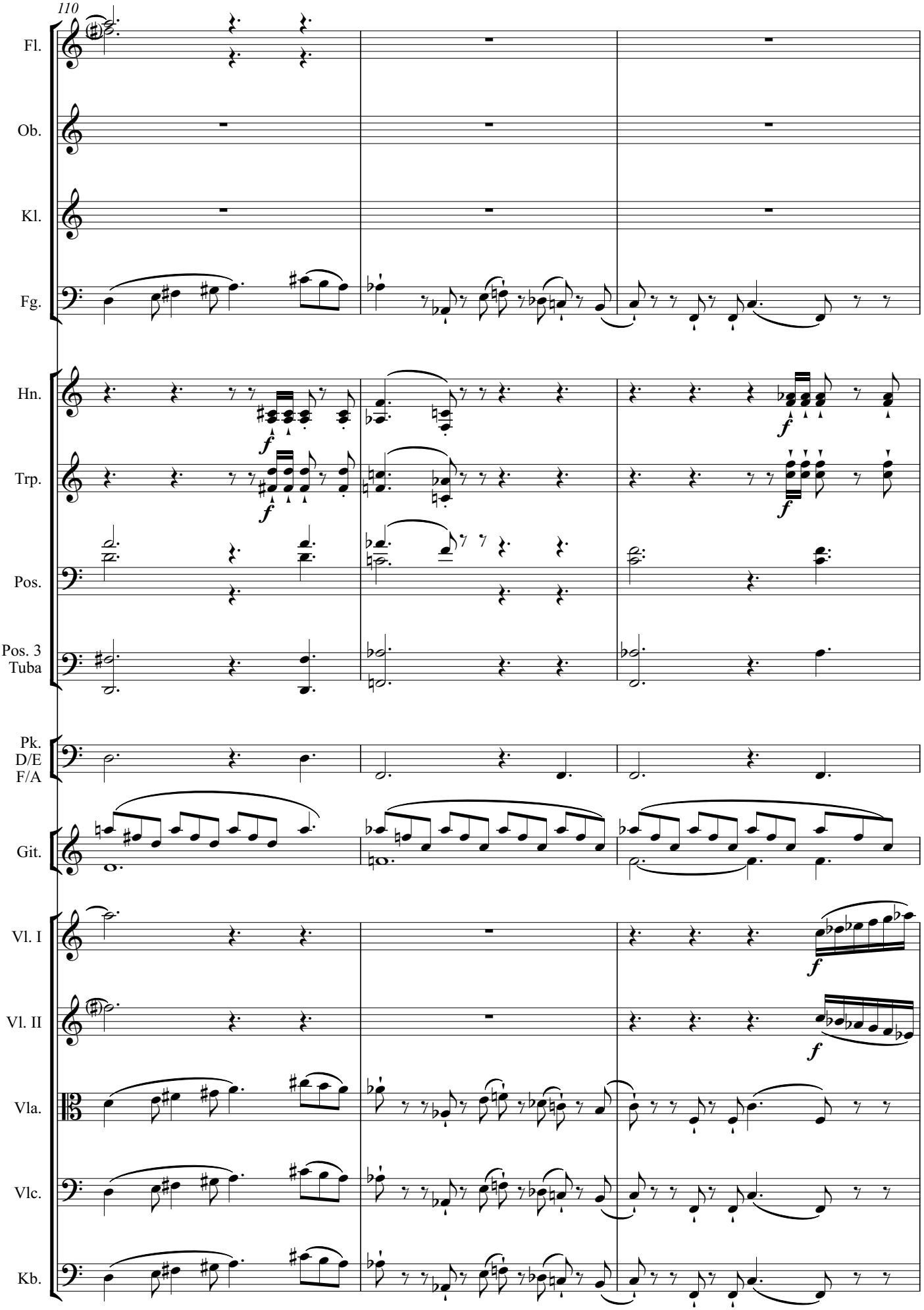

89
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
f arco
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ff
ff
ff
ff
f arco

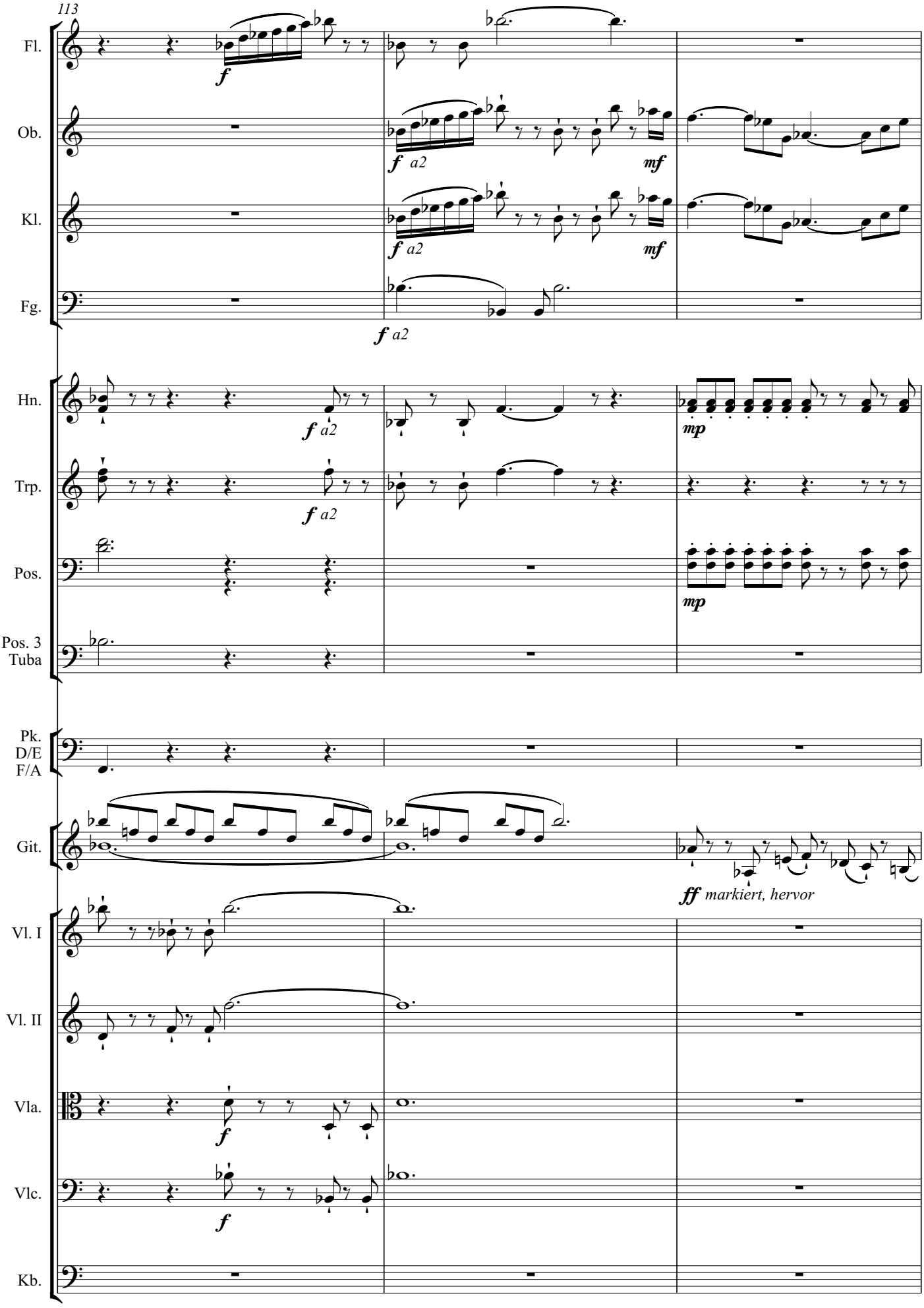

D
zart, meno mosso
91
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
D
zart, meno mosso
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mit Dämpfer
dolce
pizz.
arco
div.

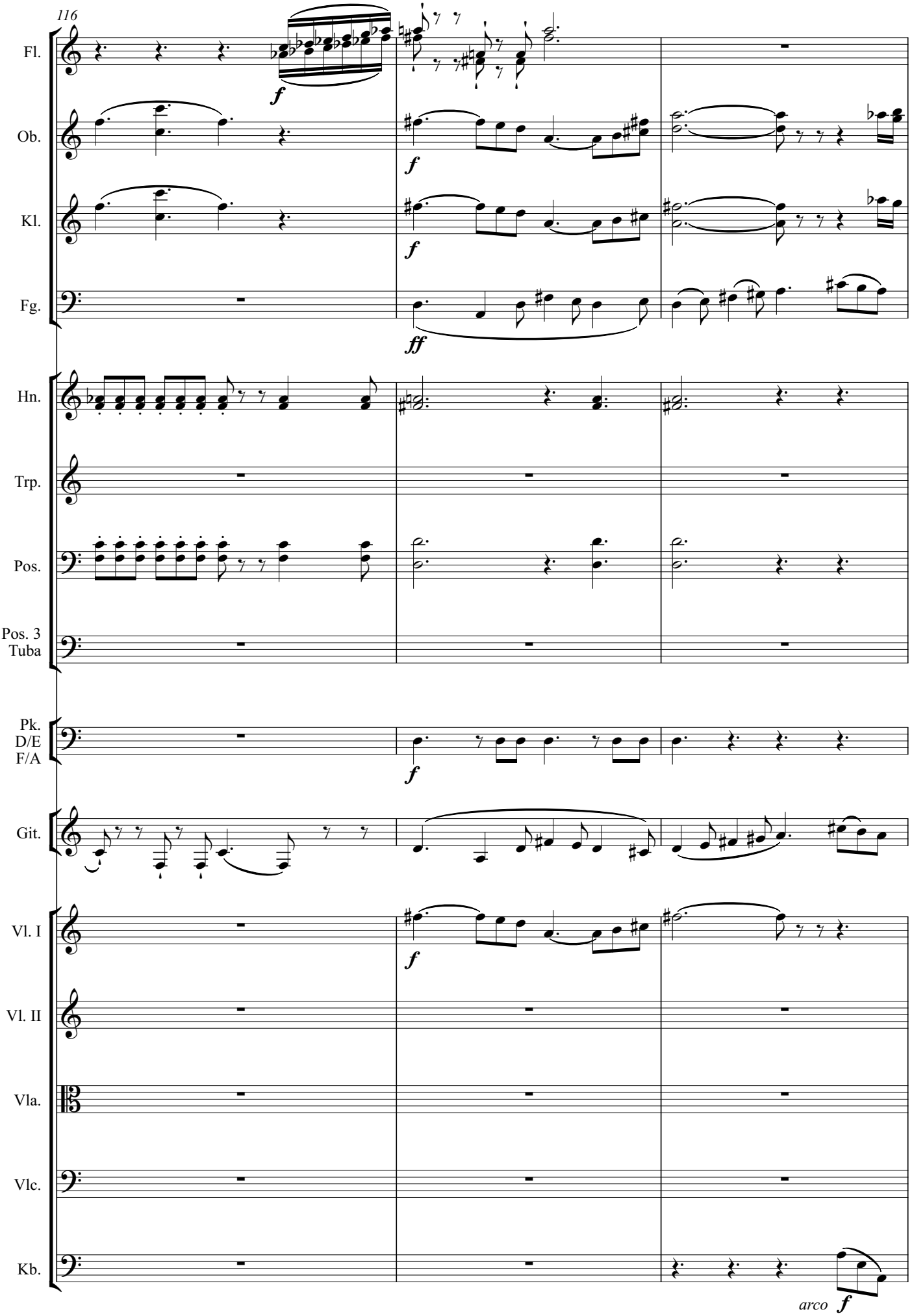

97
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
pp
ff
p
1.
2.
a2

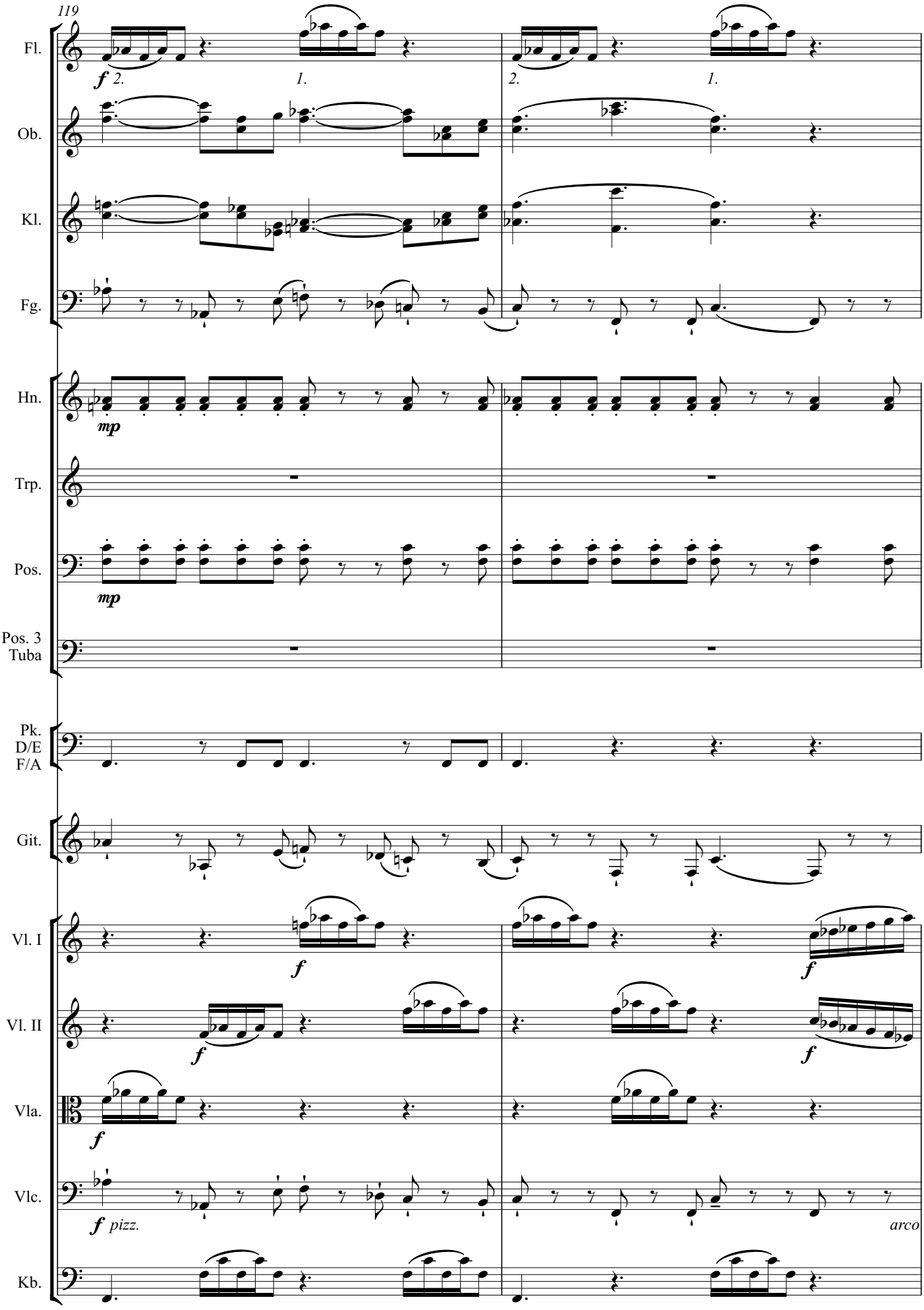

103
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
ppp
f
pp
a2
p
arco

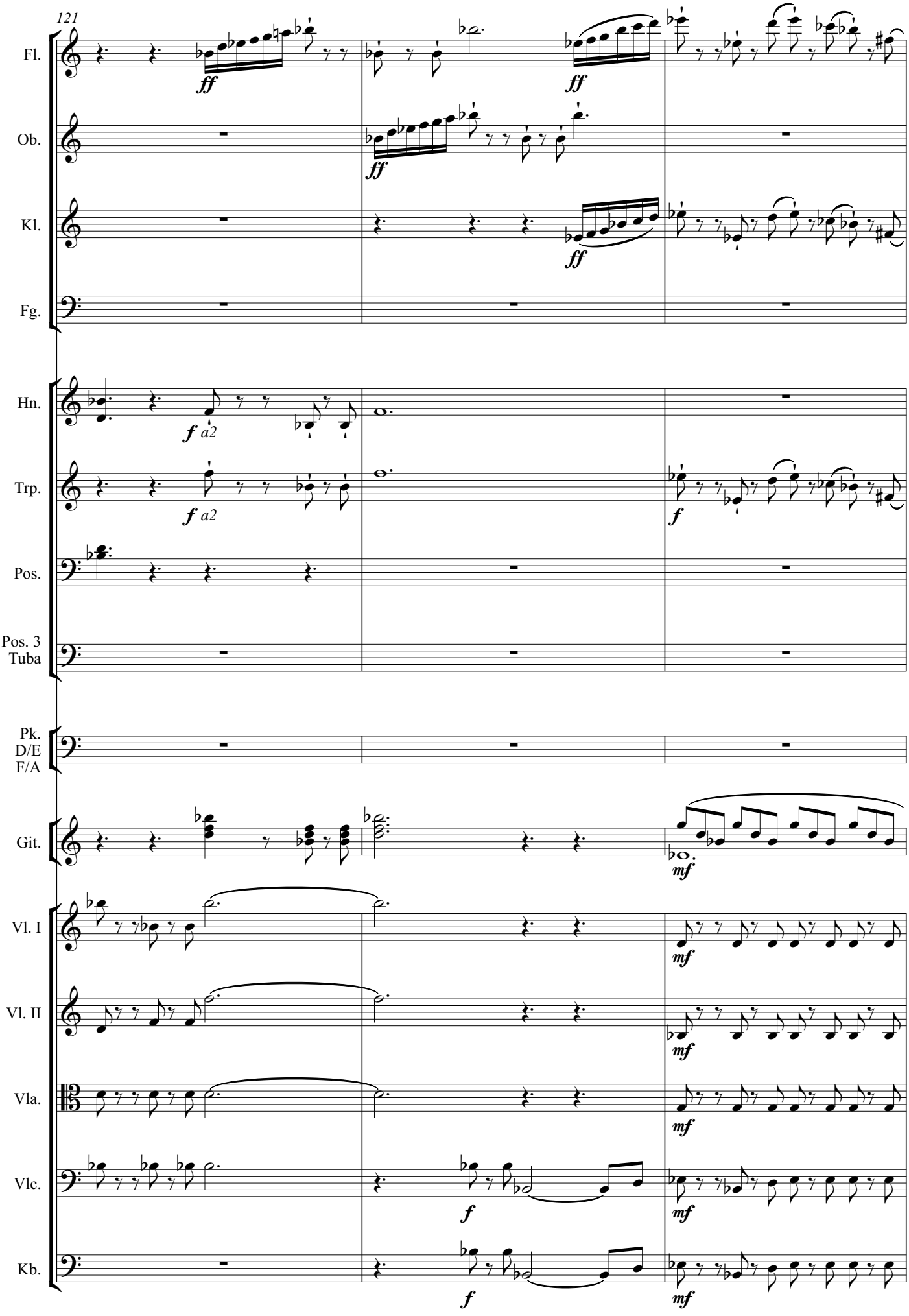

107
E istesso tempo ♩ = ♩.
Fl.
Ob.
Kl.
Fg.
a2 markiert, hervor
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
E istesso tempo ♩ = ♩.
Vl. I
Vl. II
Vla.
markiert
Vlc.
markiert
Kb.
markiert
f
mp

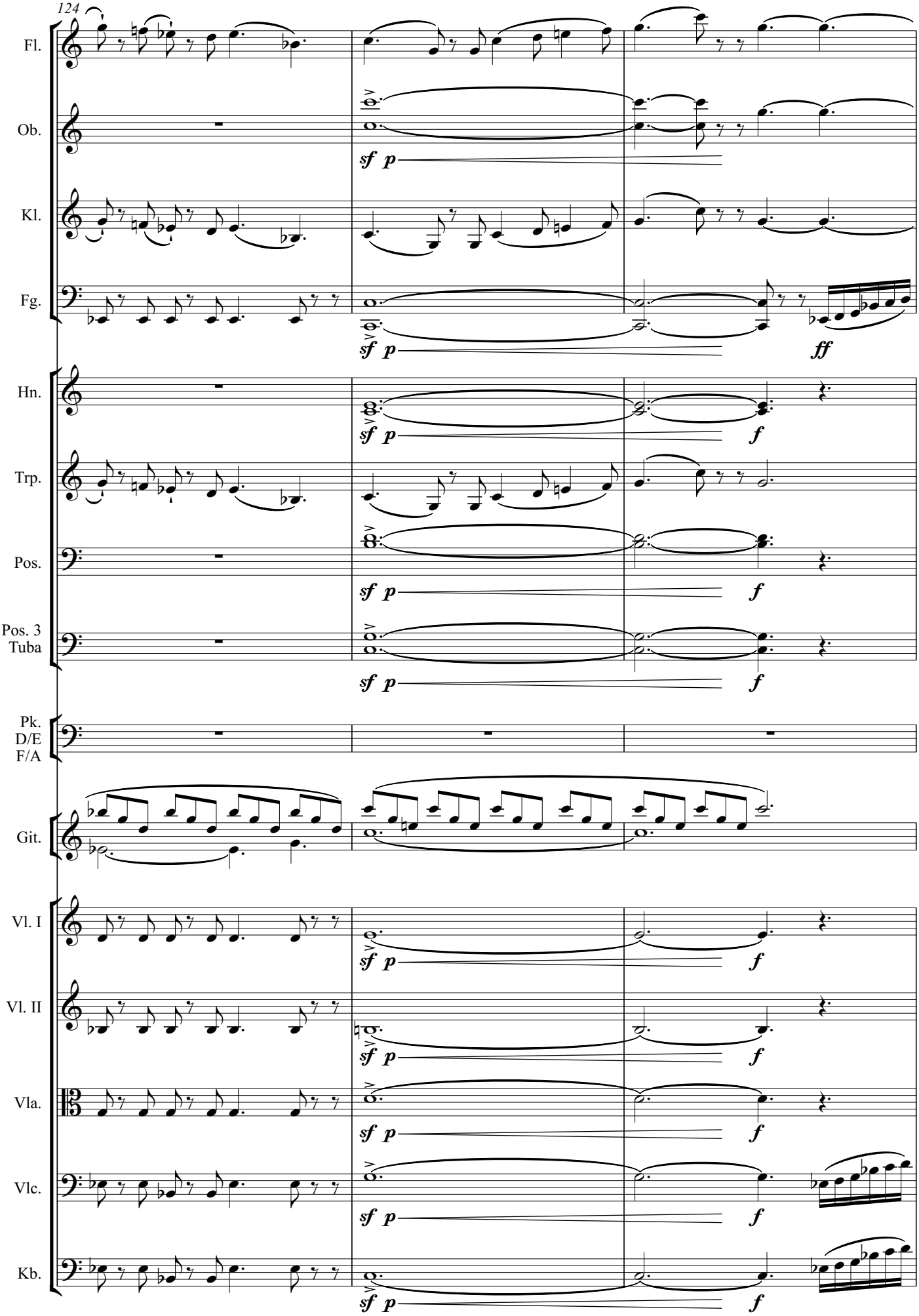

110
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f

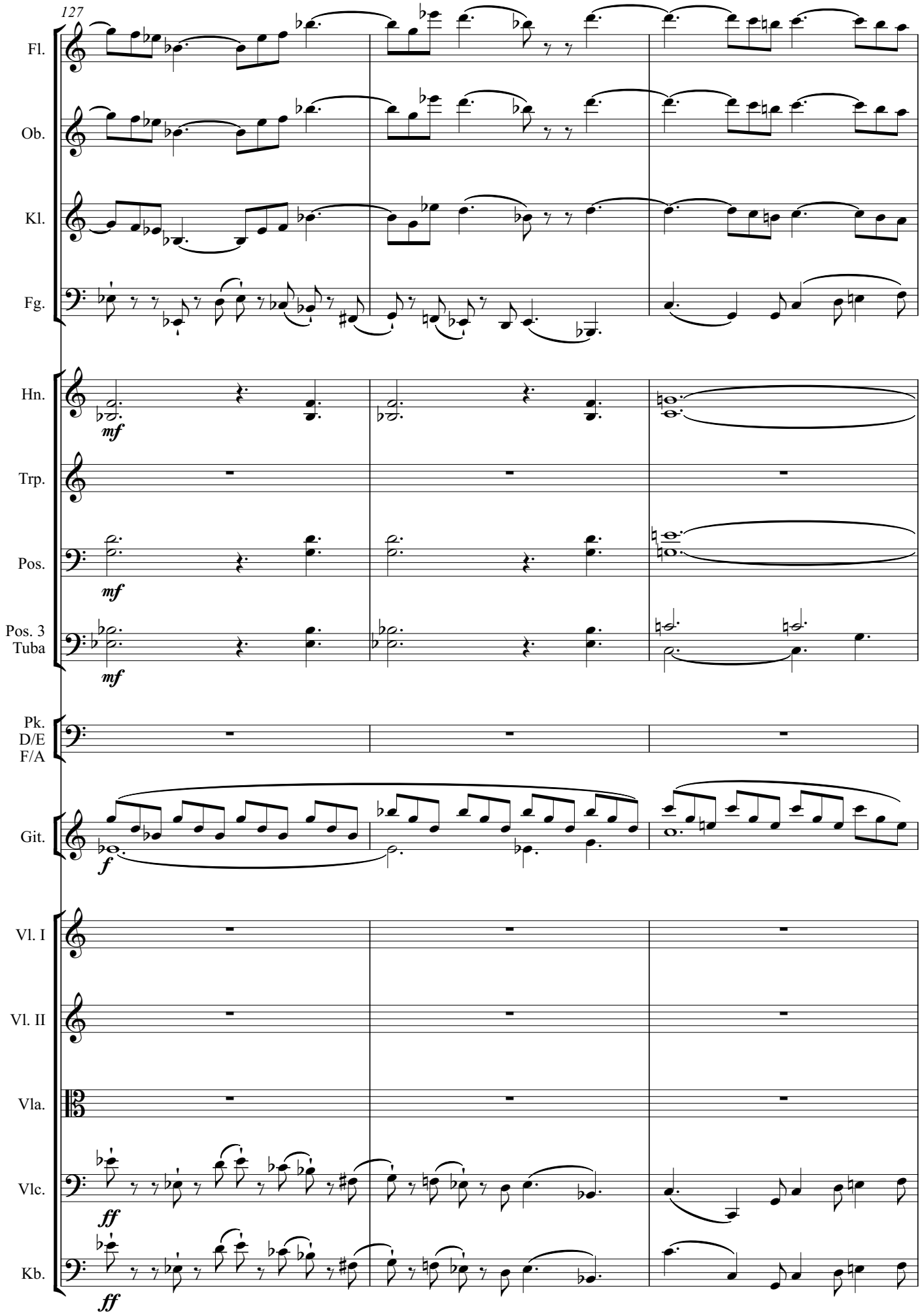

113
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
a2
mf
mp
ff markiert, hervor

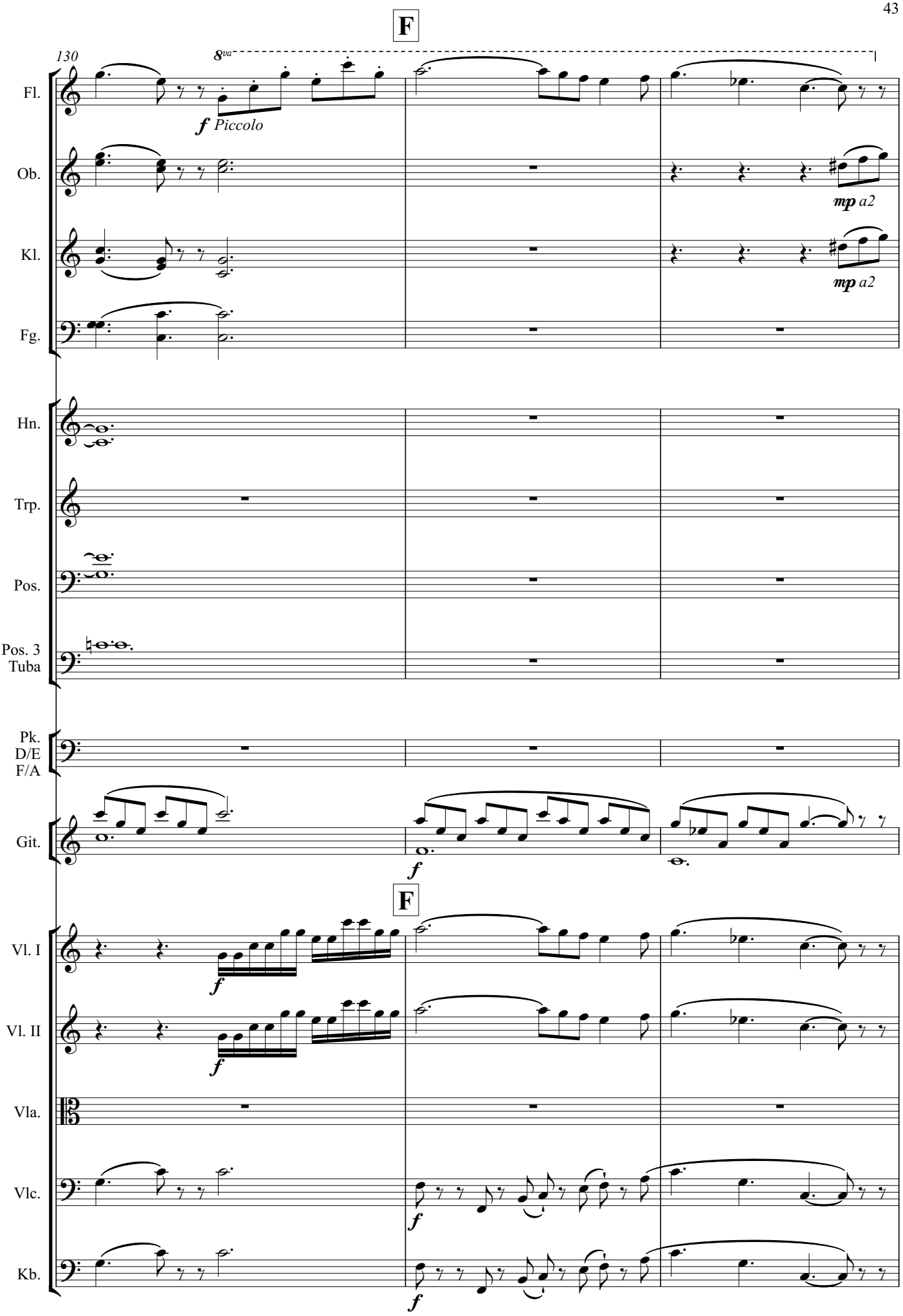

116
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
ff
arco

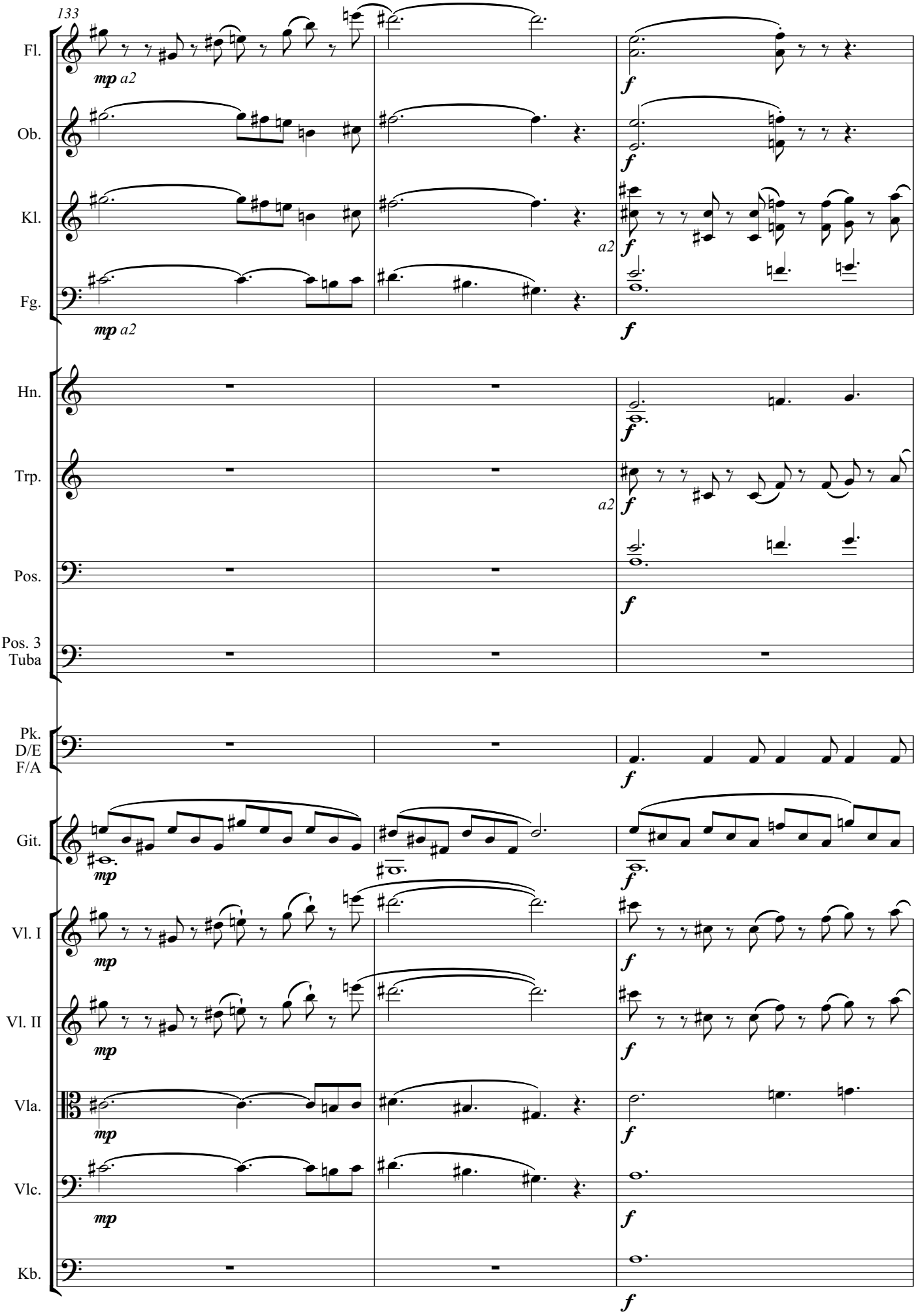

119
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
2.
1.
mp
pizz.
arco

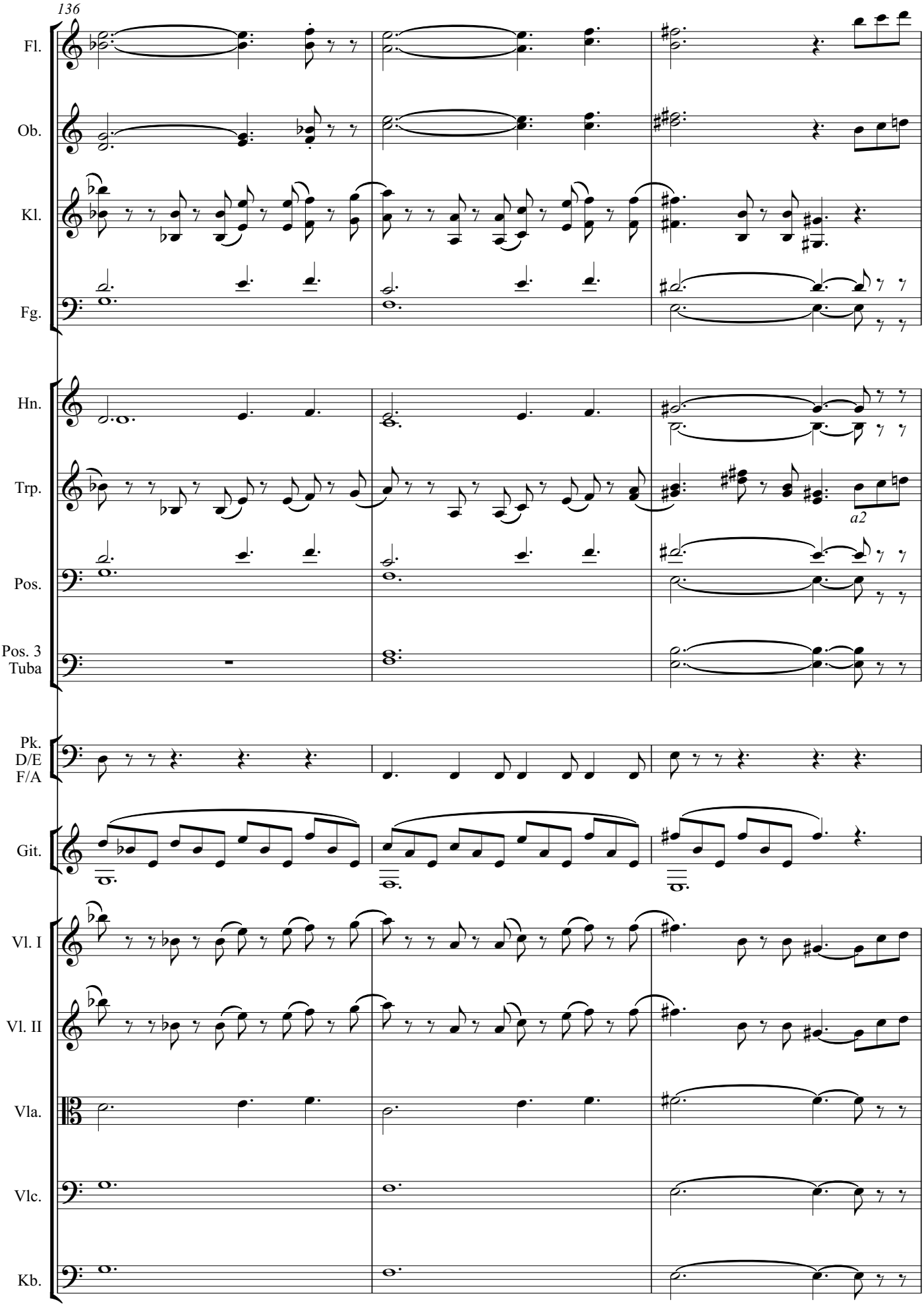

121
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ff
f
a2
mf

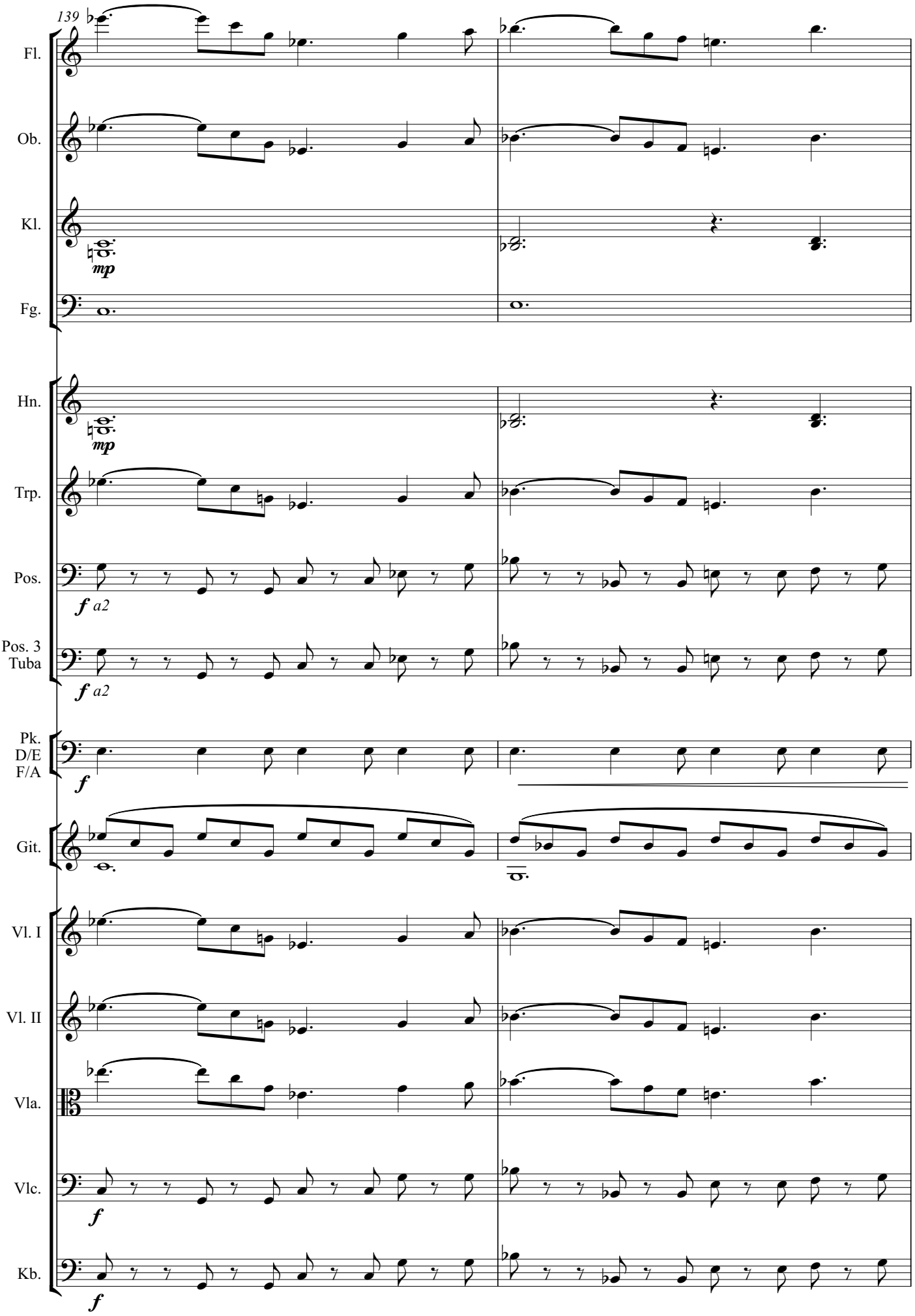

124
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sf p
ff
f

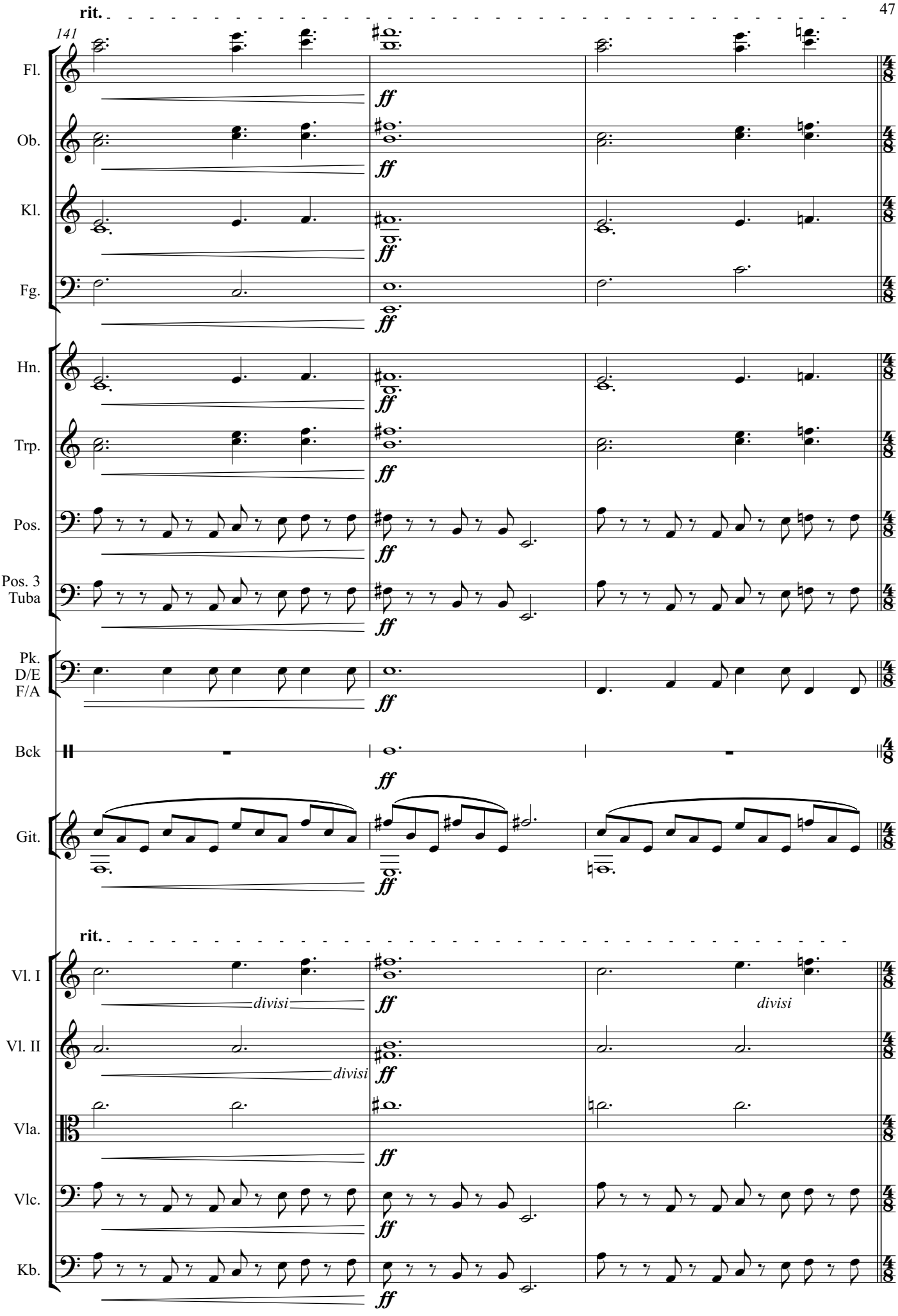

127
Fl.
Ob.
Kl.
Fg.
Hn.
mf
Trp.
Pos.
mf
Pos. 3
Tuba
mf
Pk.
D/E
F/A
Git.
f
Vl. I
Vl. II
Vla.
Vlc.
ff
Kb.
ff


F
130
8va
Fl.
f Piccolo
Ob.
mp a2
Kl.
mp a2
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
f
F
Vl. I
f
Vl. II
f
Vla.
Vlc.
f
Kb.
f


133
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp a2
f
a2

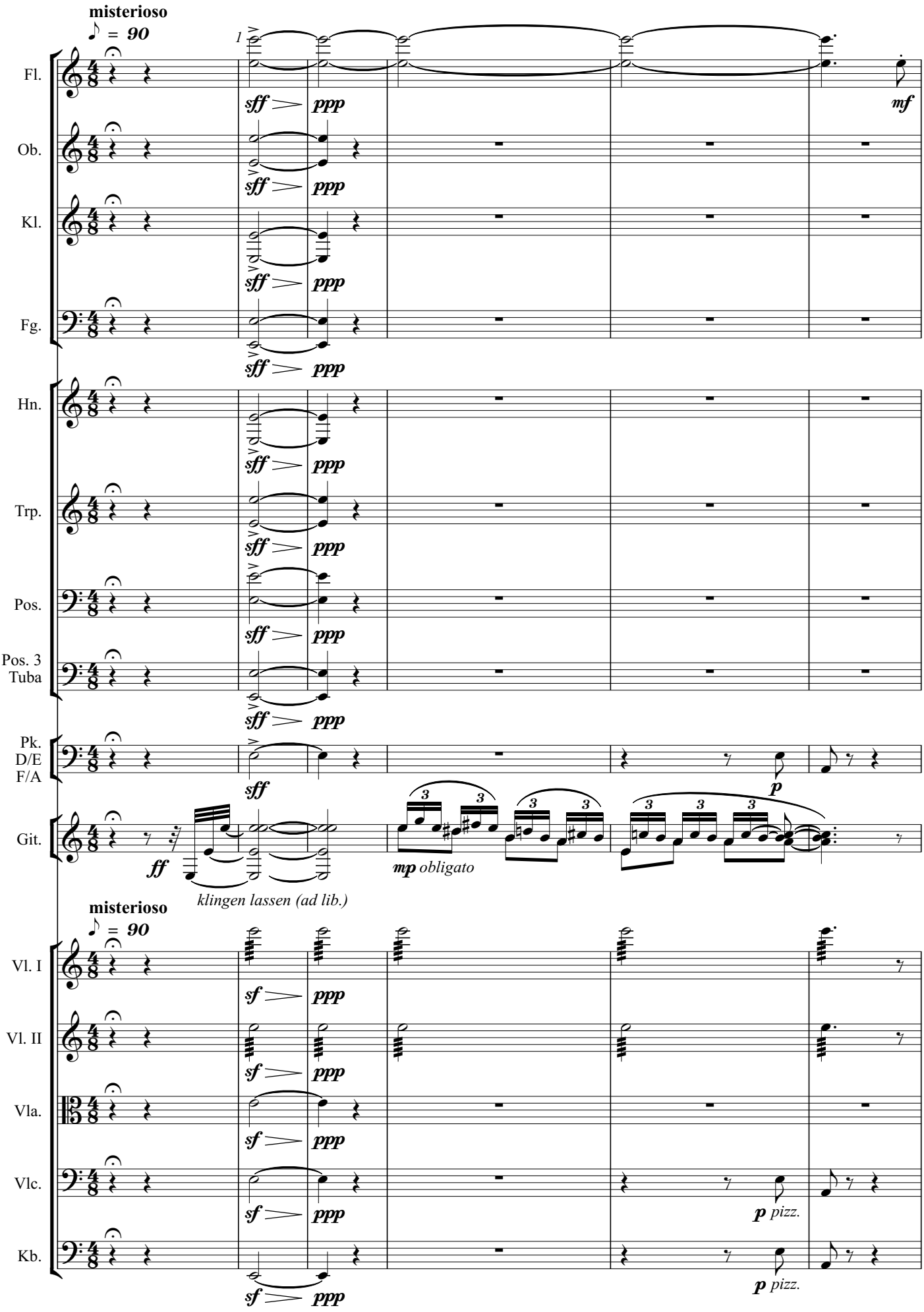

136
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
a2
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.

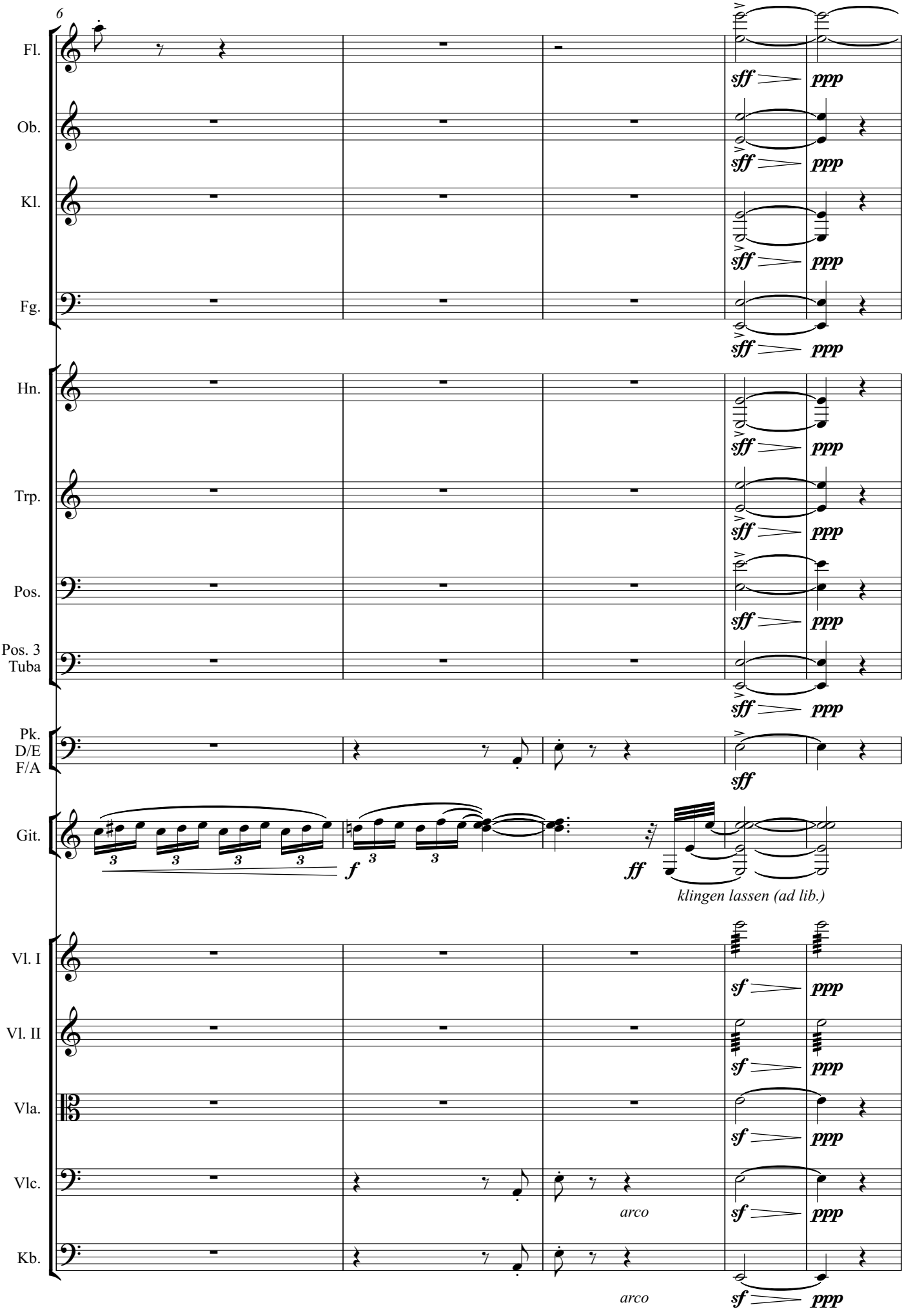

139
Fl.
Ob.
Kl.
mp
Fg.
Hn.
mp
Trp.
Pos.
f a2
Pos. 3
Tuba
f a2
Pk.
D/E
F/A
f
Git.
Vl. I
Vl. II
Vla.
Vlc.
f
Kb.
f

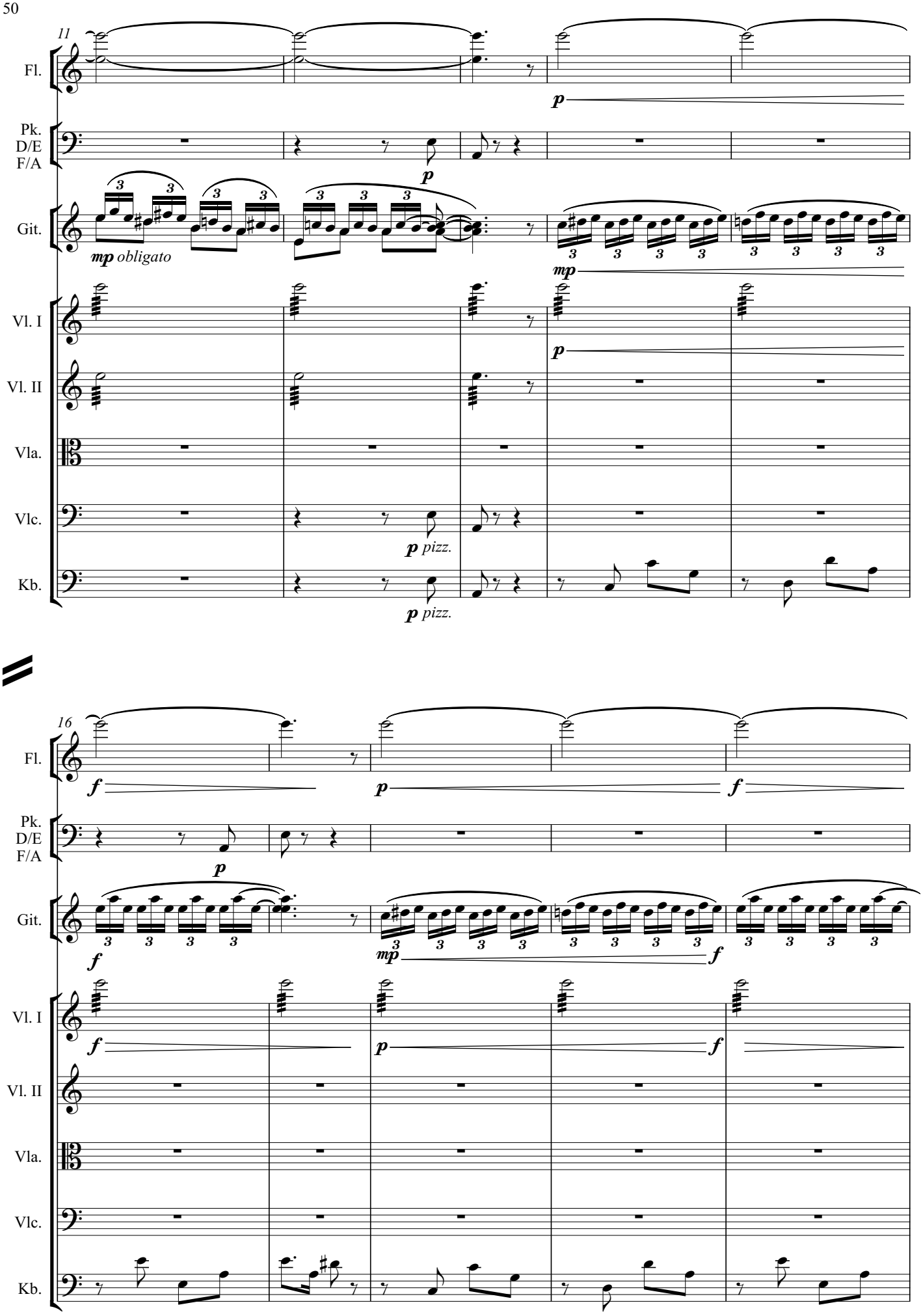

rit.
141
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
rit.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
divisi
divisi
divisi
ff

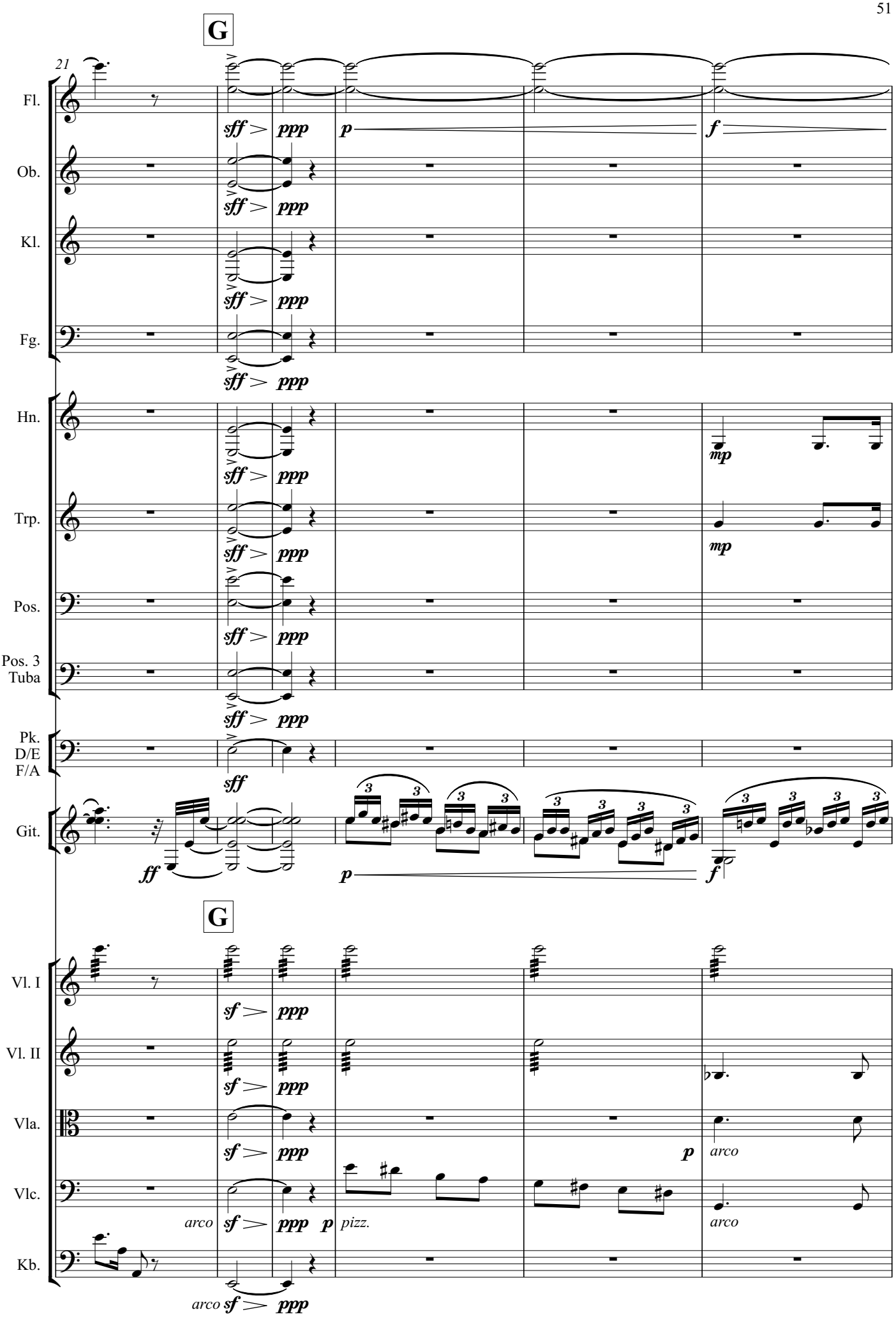
II. Träumerei

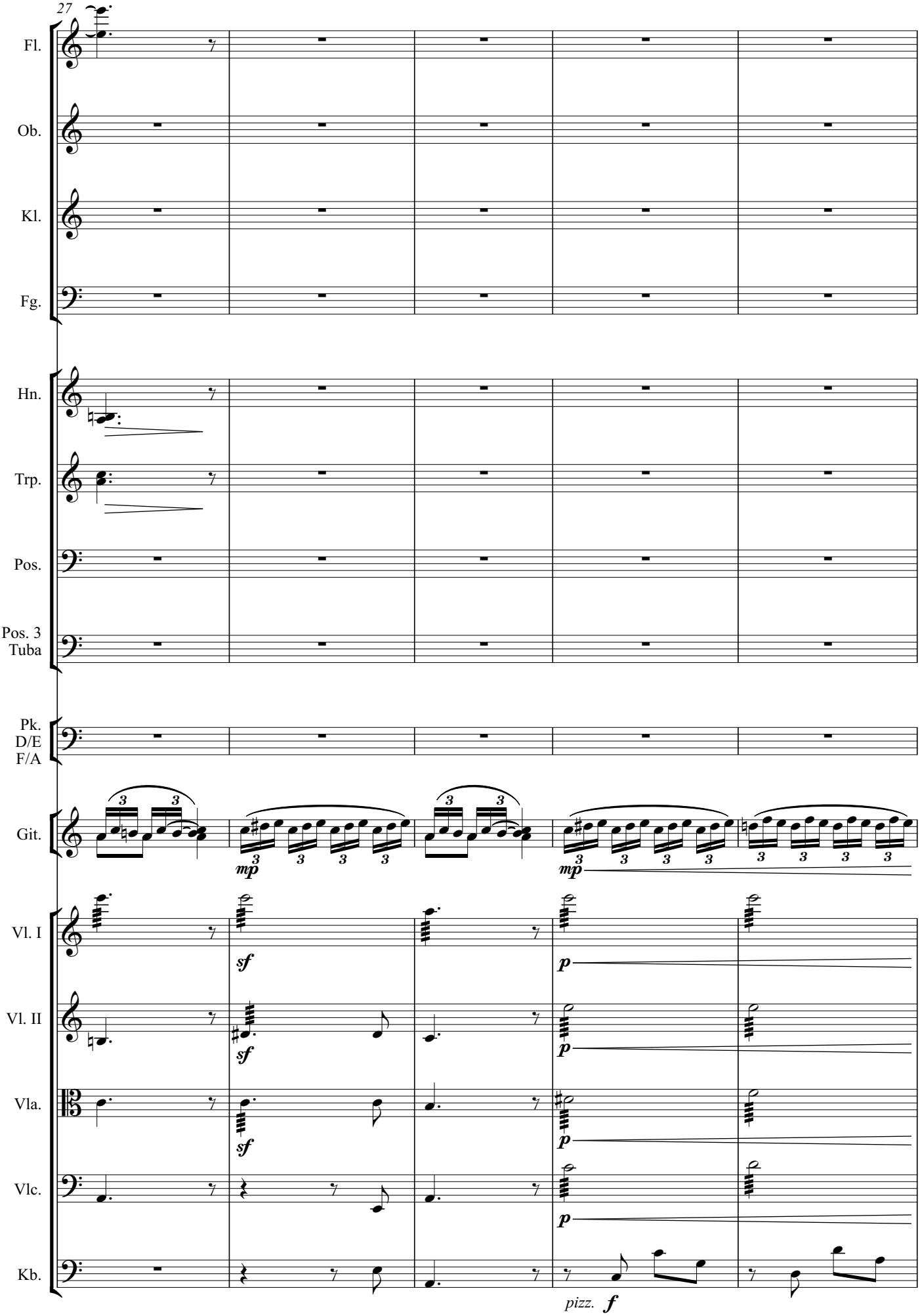
über ein Thema von Johannes Kettel

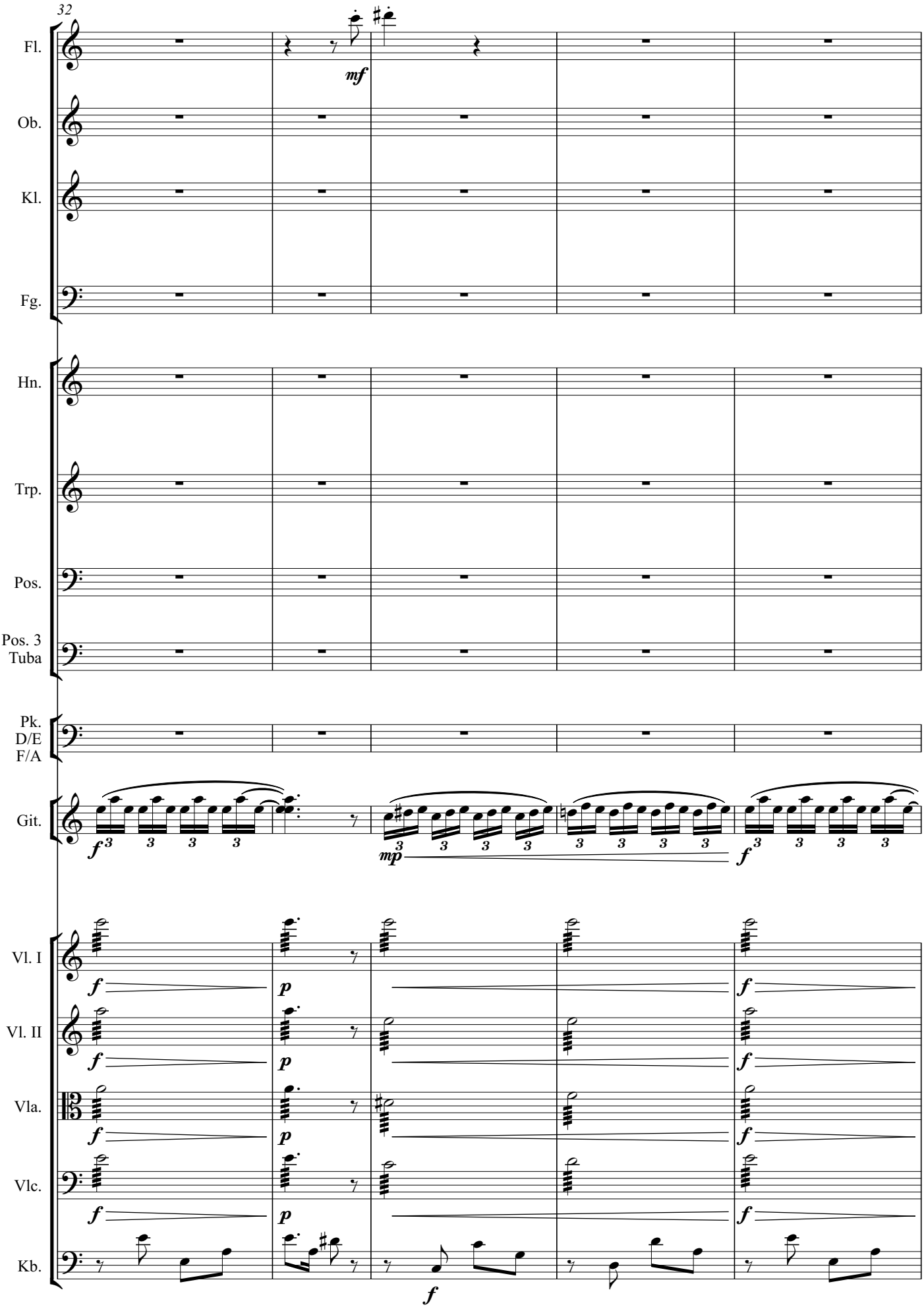


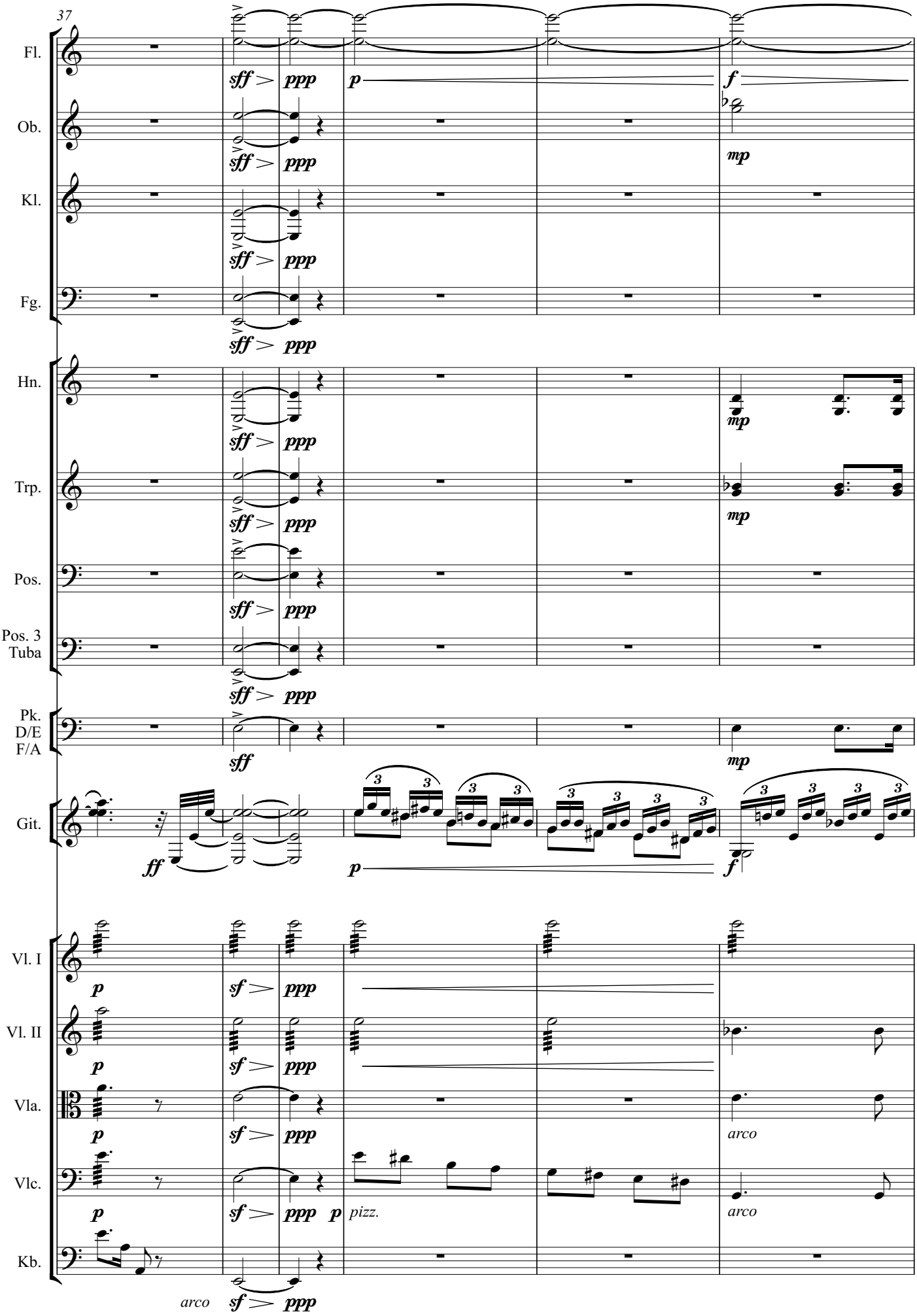

6
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sff
ppp
sf
f
ff
klingen lassen (ad lib.)
arco

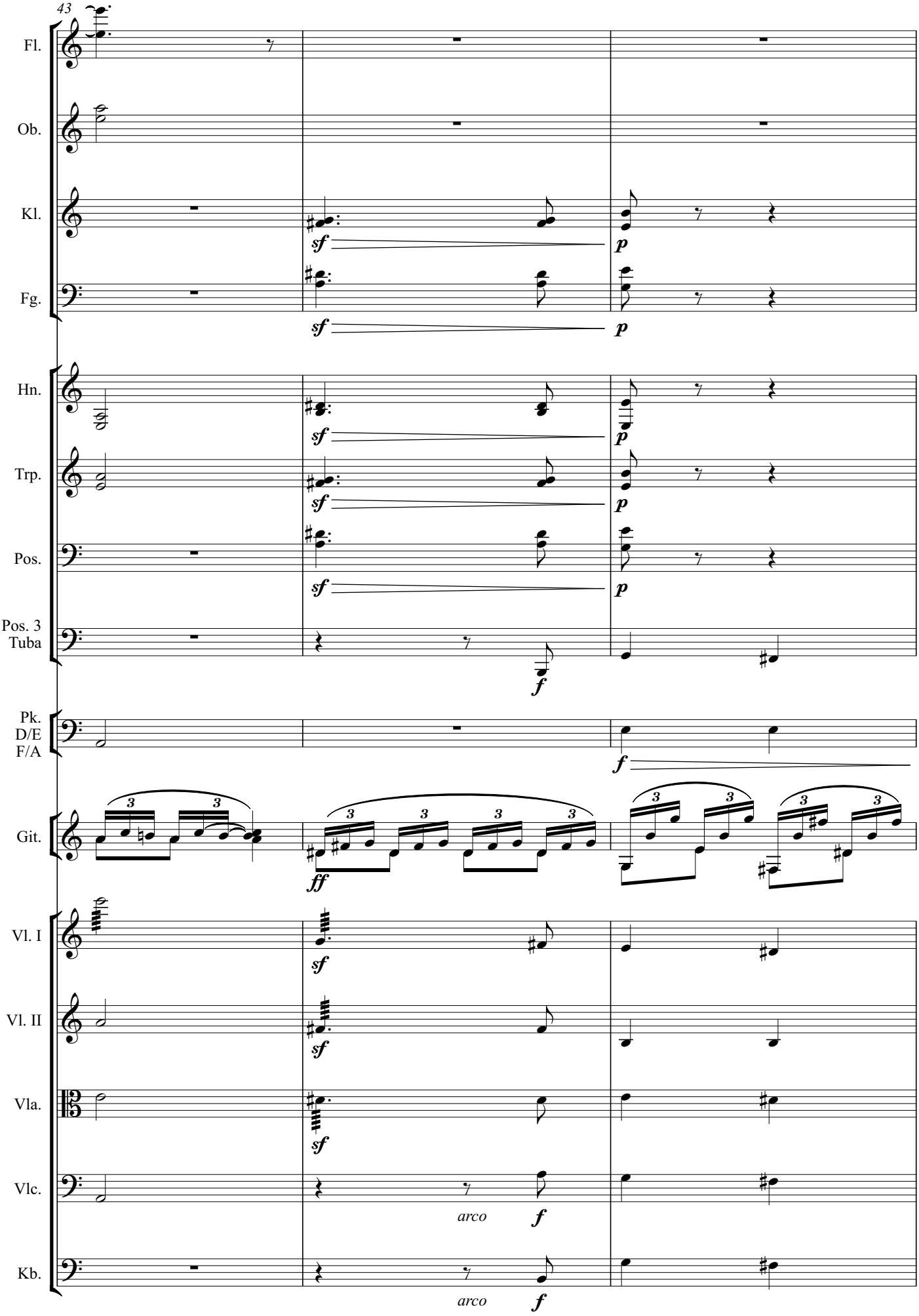

11
Fl.
Pk.
D/E
F/A
Git.
mp obligato
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p pizz.
16
f
mp

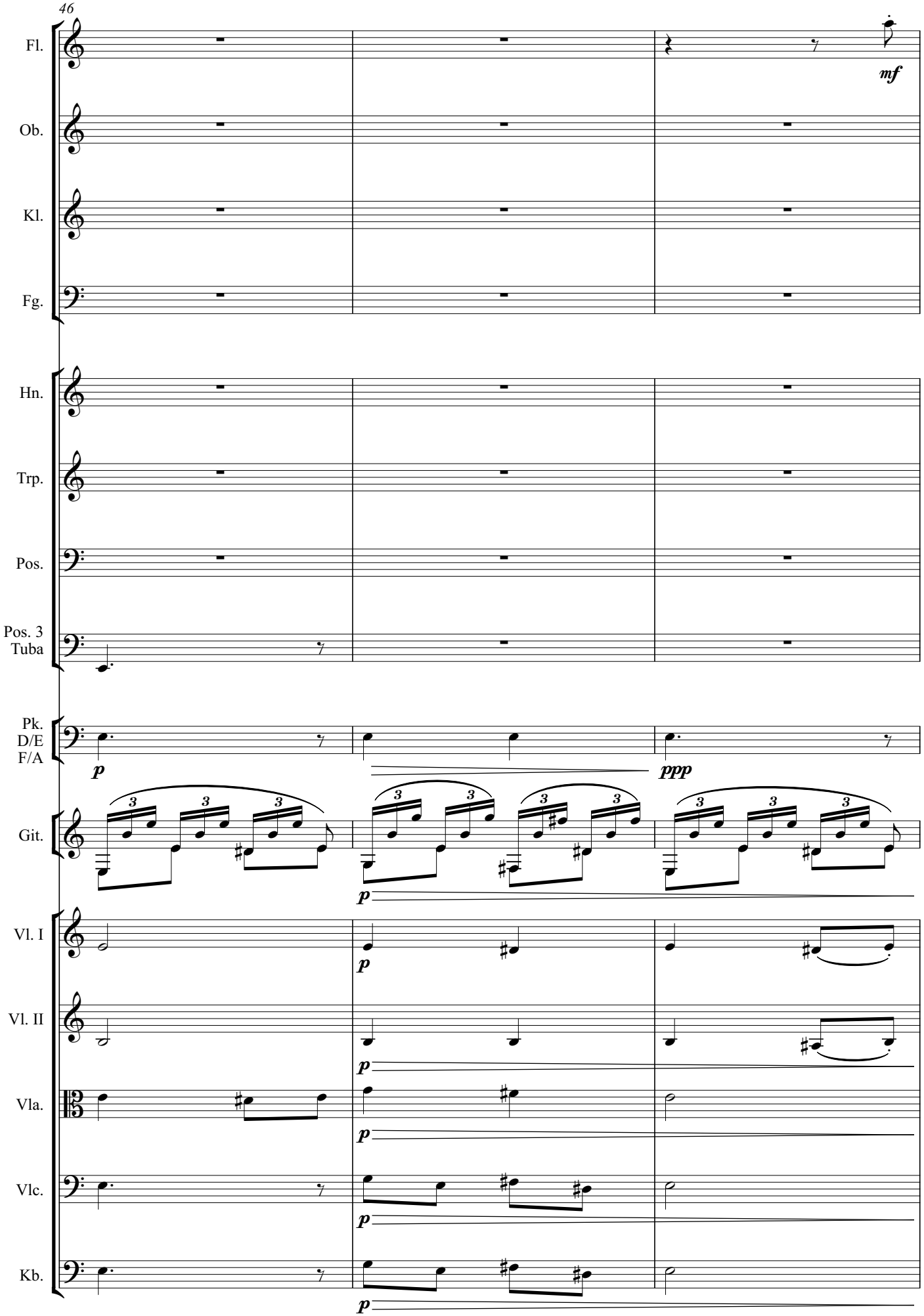

G
21
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
G
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sff
ppp
p
f
mp
ff
sf
arco
pizz.

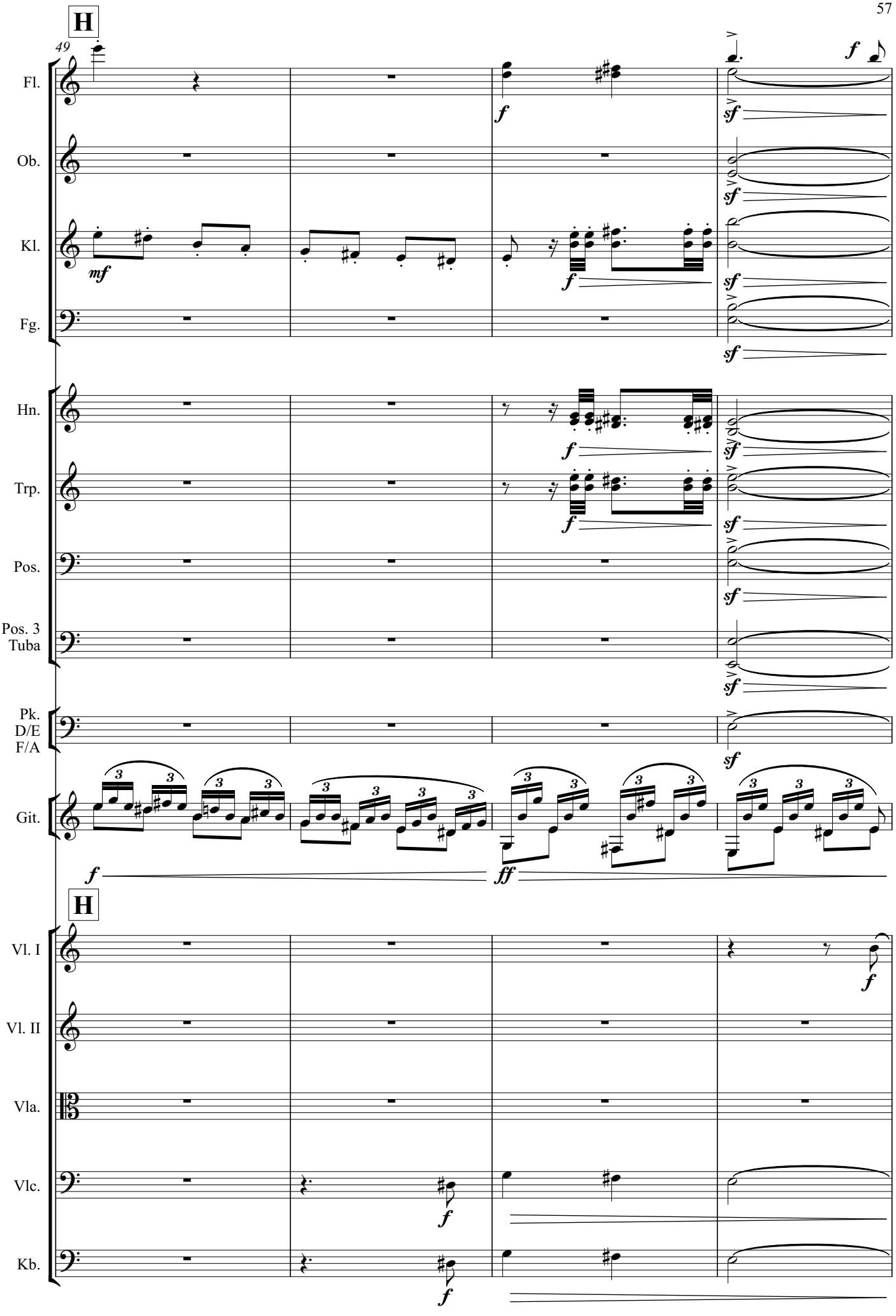

27
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
mp
sf
sf
sf
p
p
p
p
pizz.
f

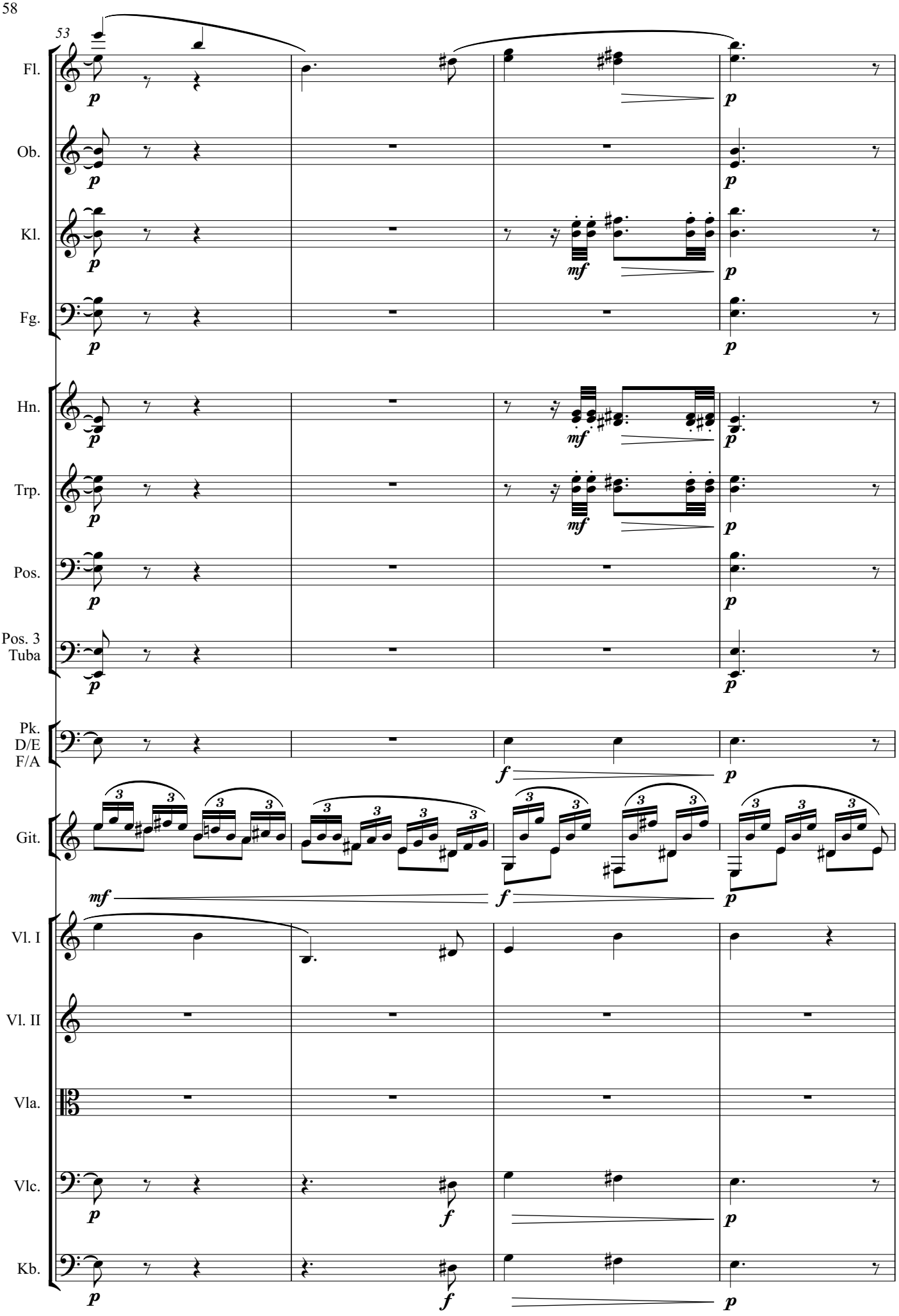

32
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
f
mp
p

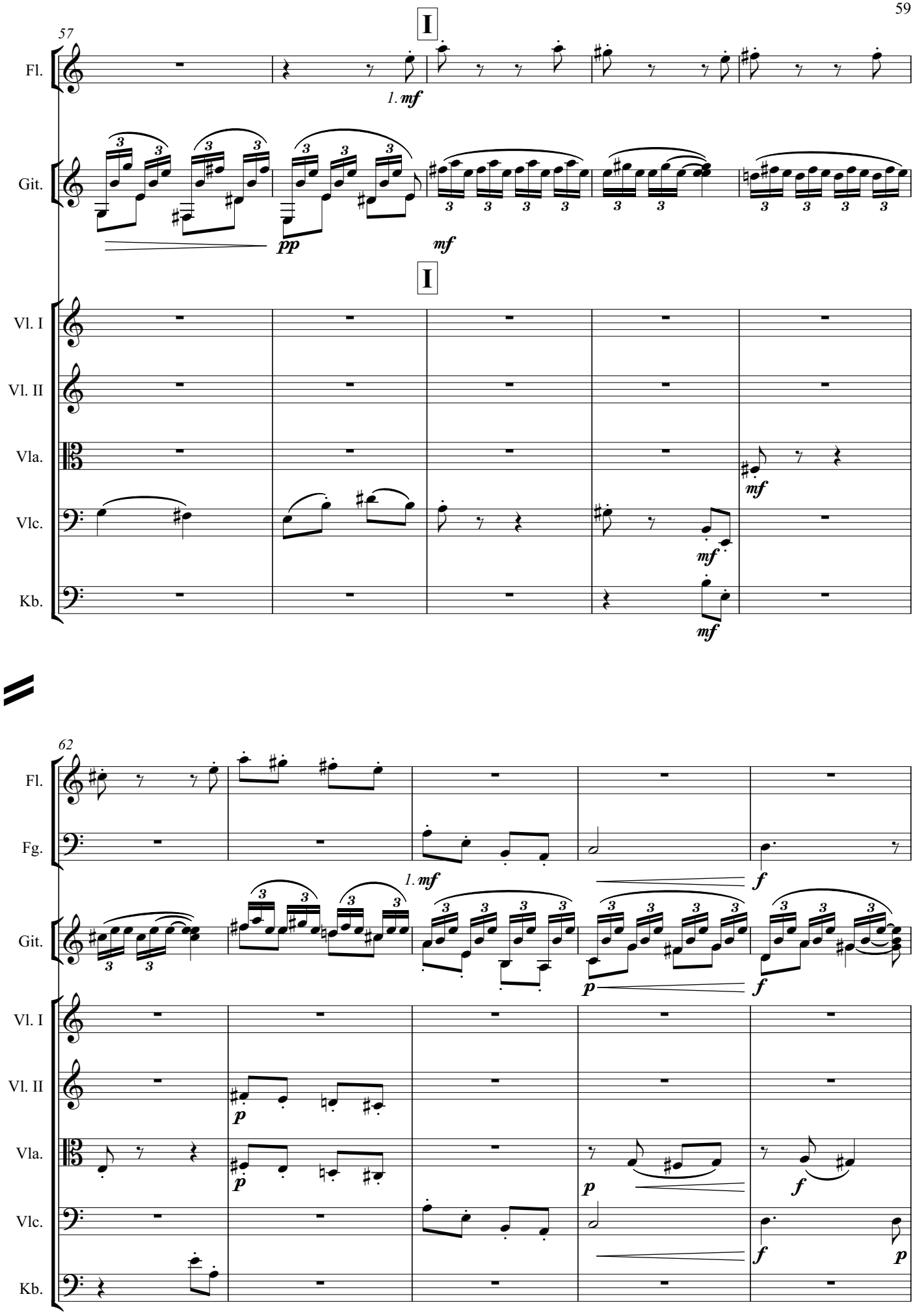

37
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sff
ppp
p
f
mp
ff
sf
pizz.
arco

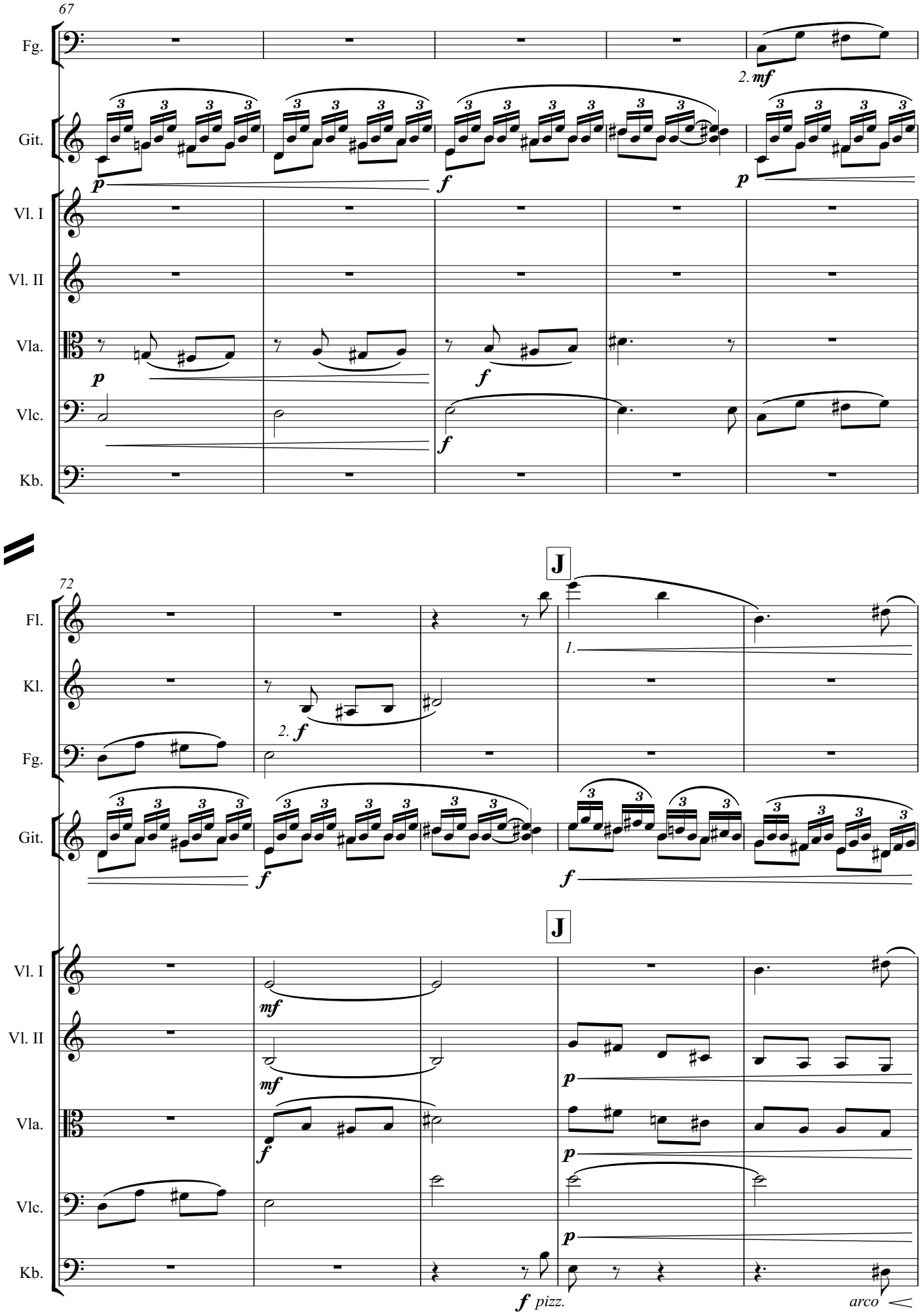

43
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sf
p
f
ff
arco

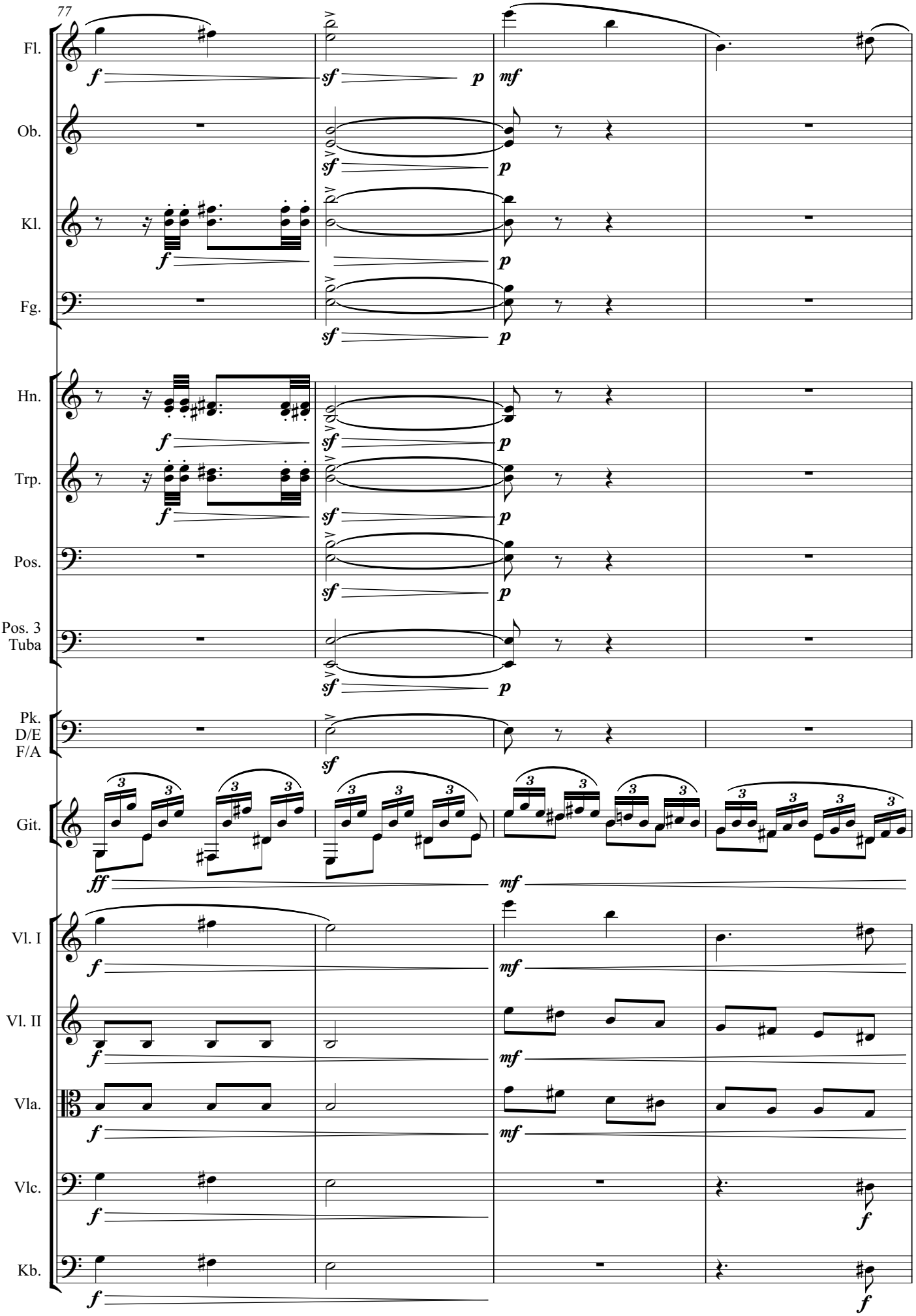

46
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
p
ppp
3

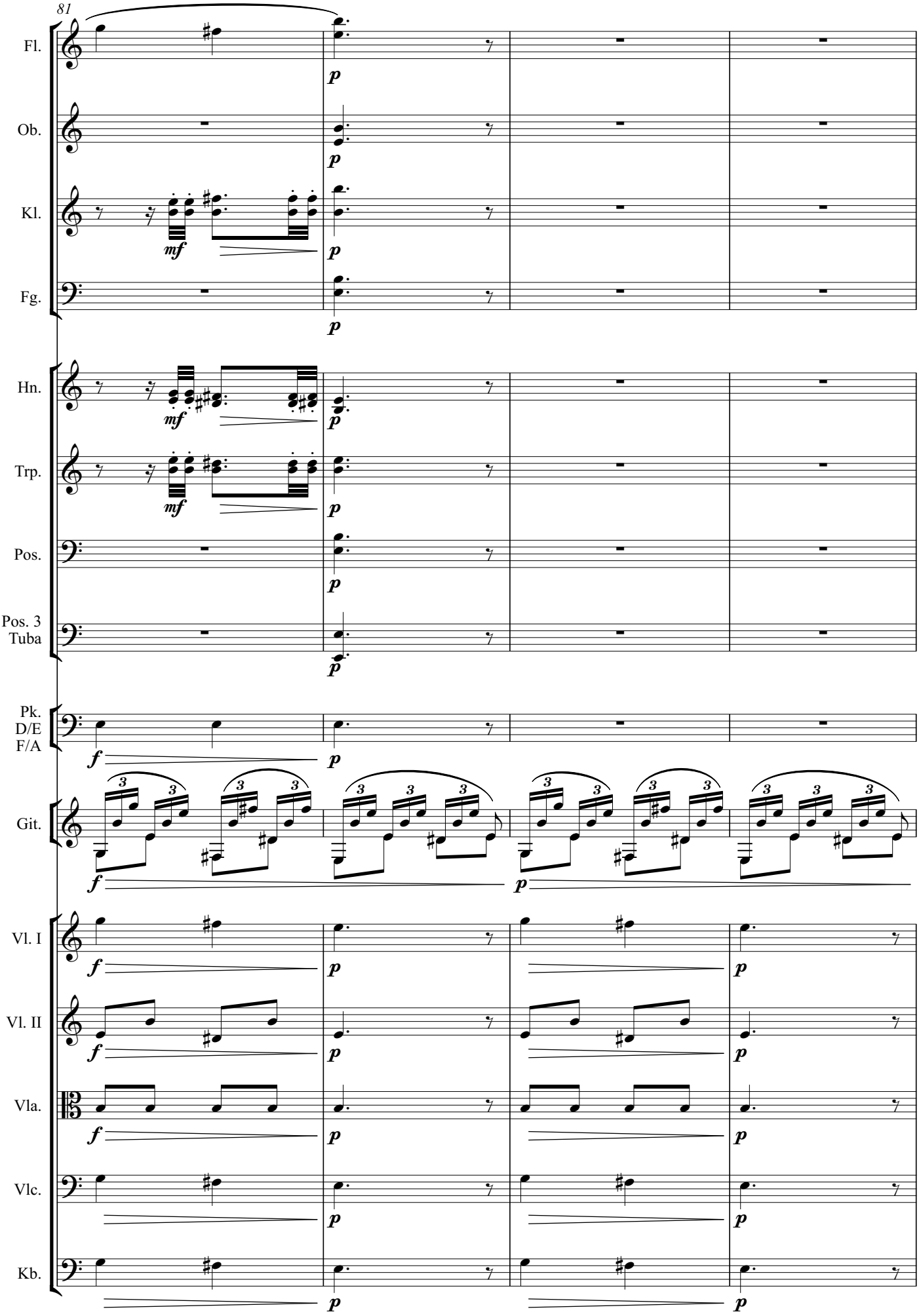

H
49
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
H
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
f
sf
ff

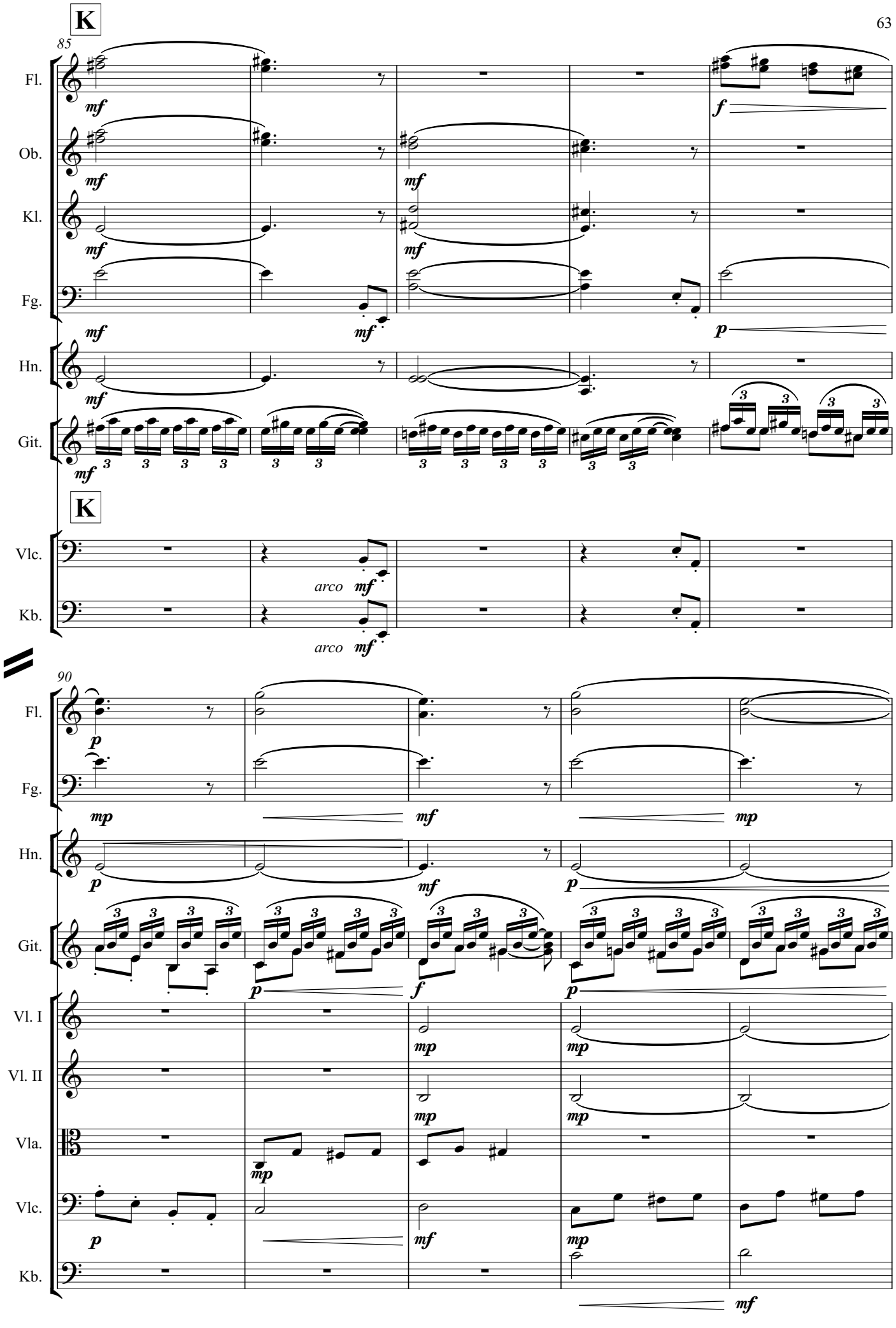

53
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
mf
f

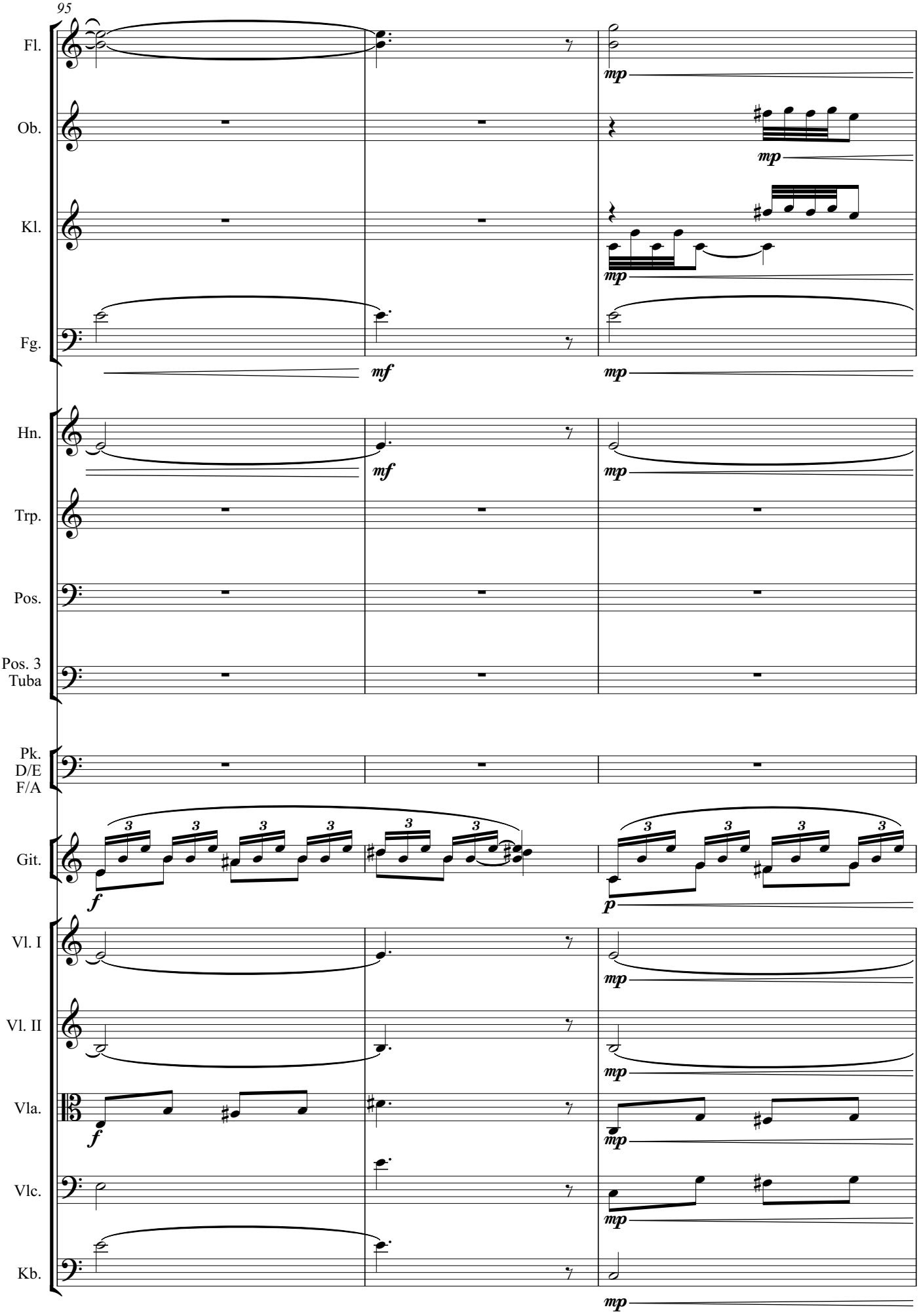

57
I
Fl.
1. mf
Git.
pp
mf
I
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
mf
mf
62
Fl.
Fg.
1. mf
f
Git.
p
f
Vl. I
Vl. II
p
Vla.
p
f
Vlc.
f
p
Kb.

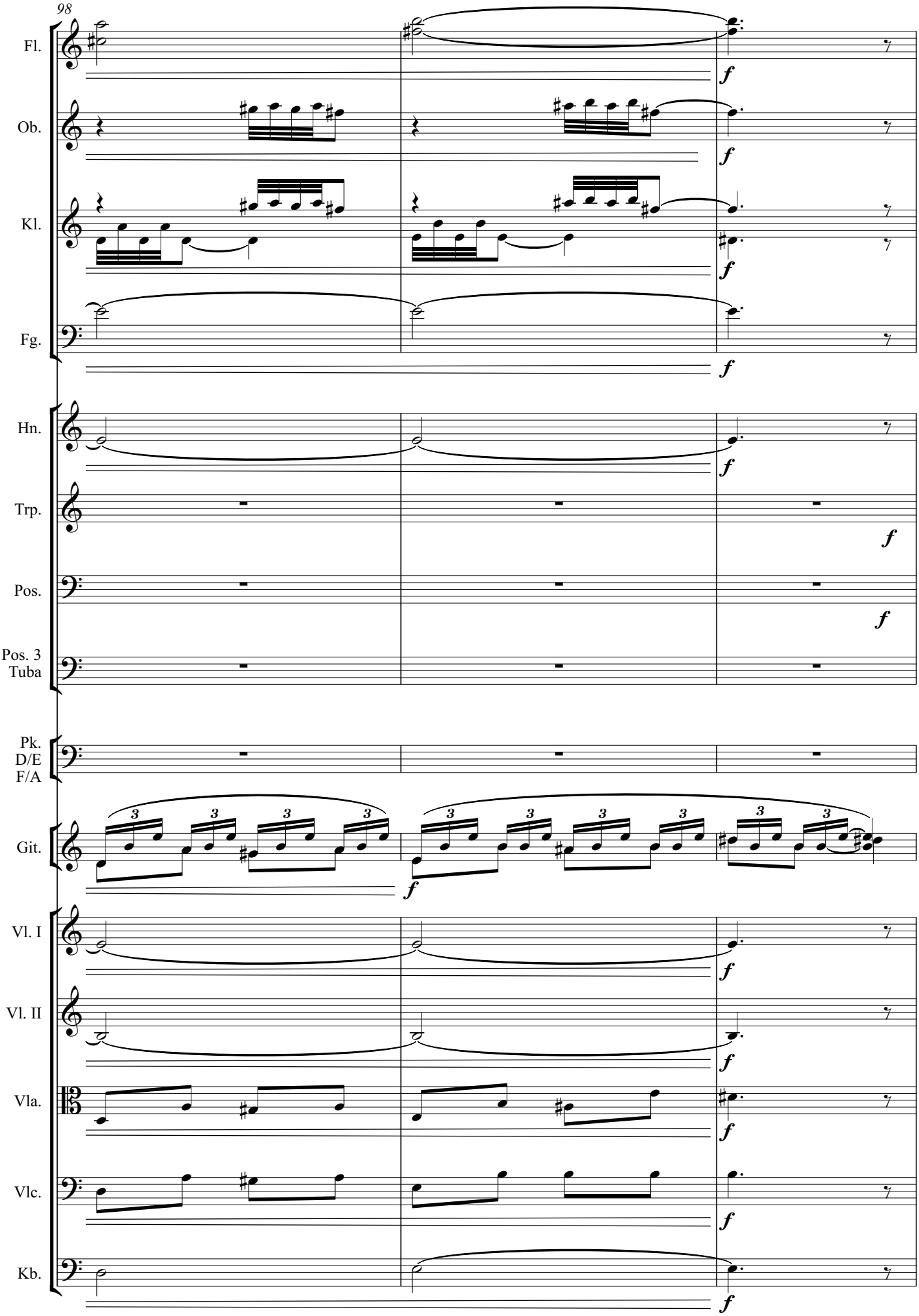

67
Fg.
2. mf
Git.
p
f
p
Vl. I
Vl. II
Vla.
p
f
Vlc.
f
Kb.
72
J
Fl.
1.
Kl.
2. f
Fg.
Git.
f
f
J
Vl. I
mf
Vl. II
mf
p
Vla.
f
p
Vlc.
p
Kb.
f pizz.
arco

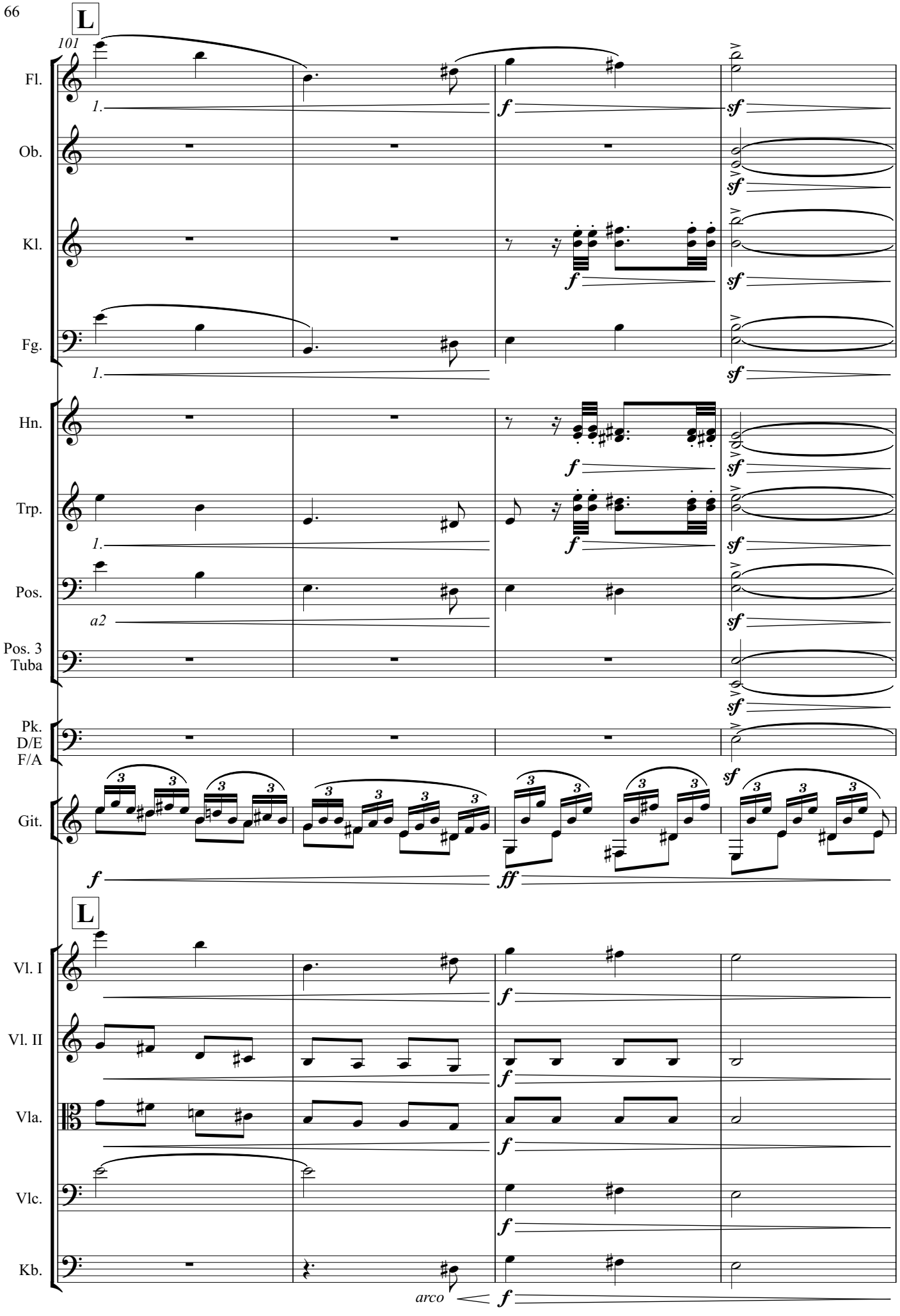

77
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
sf
p
mf
ff

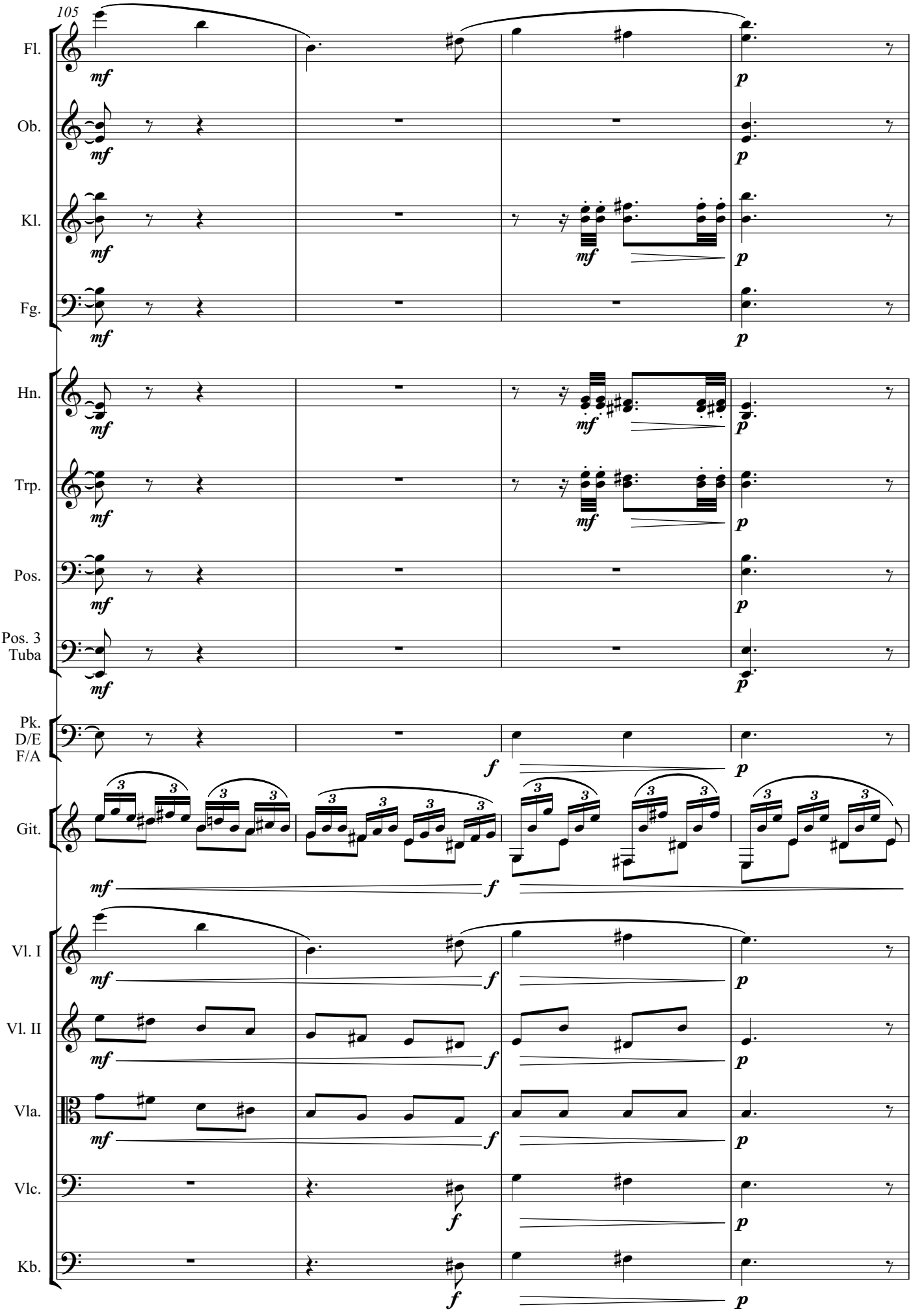

81
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
p
f

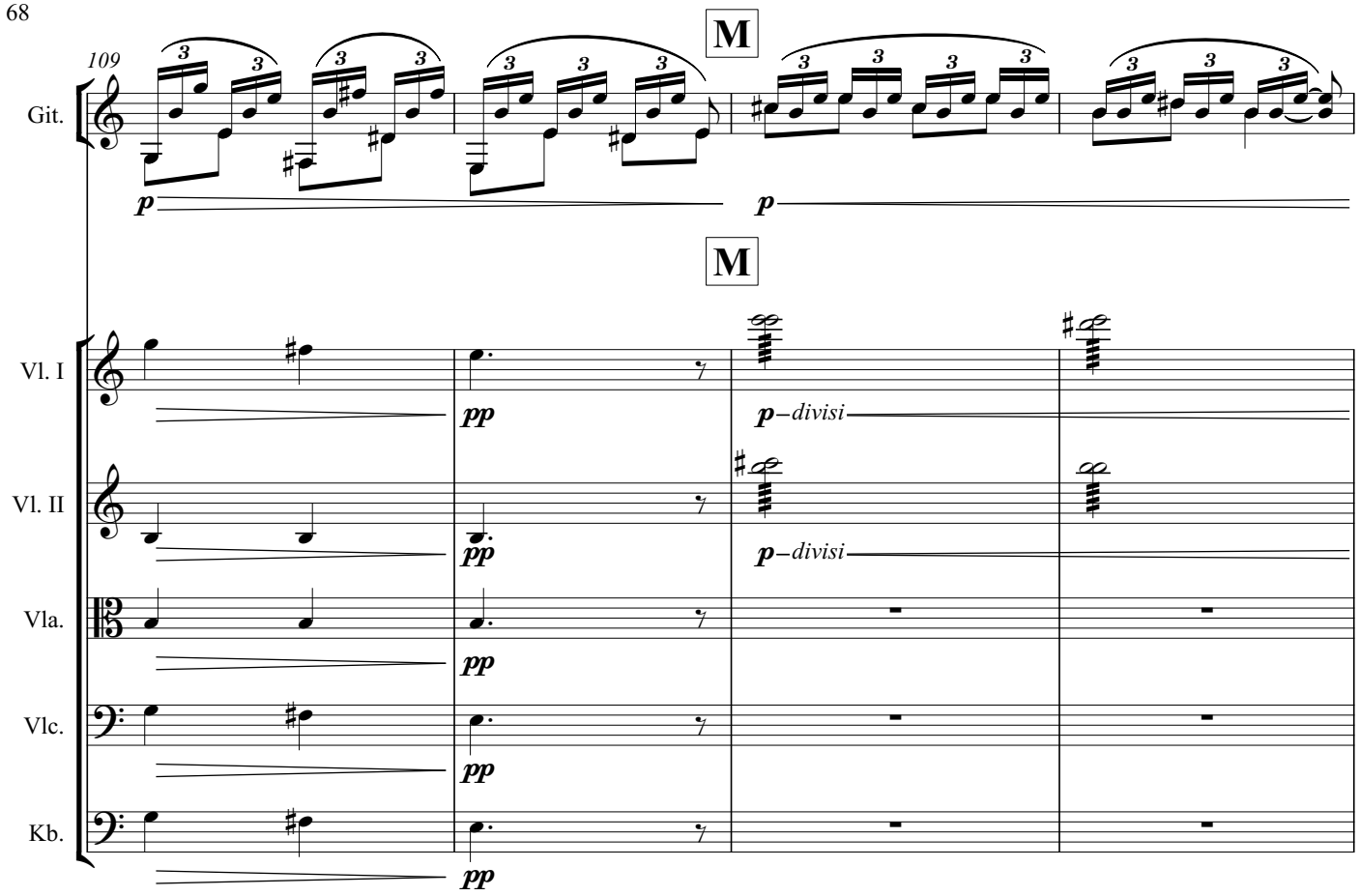

K
85
Fl.
Ob.
Kl.
Fg.
Hn.
Git.
Vlc.
Kb.
mf
f
p
arco
K
90
mp
Vl. I
Vl. II
Vla.

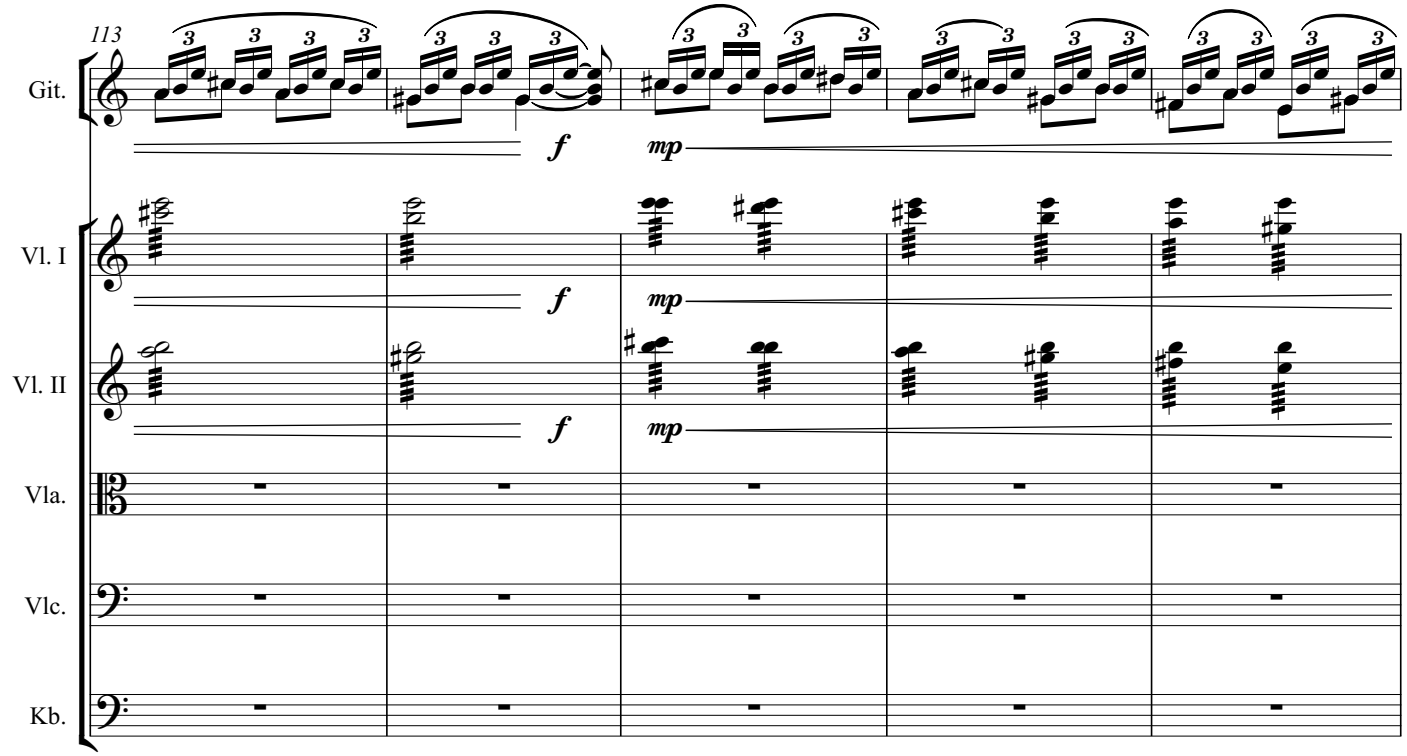

95
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
mf
f
p

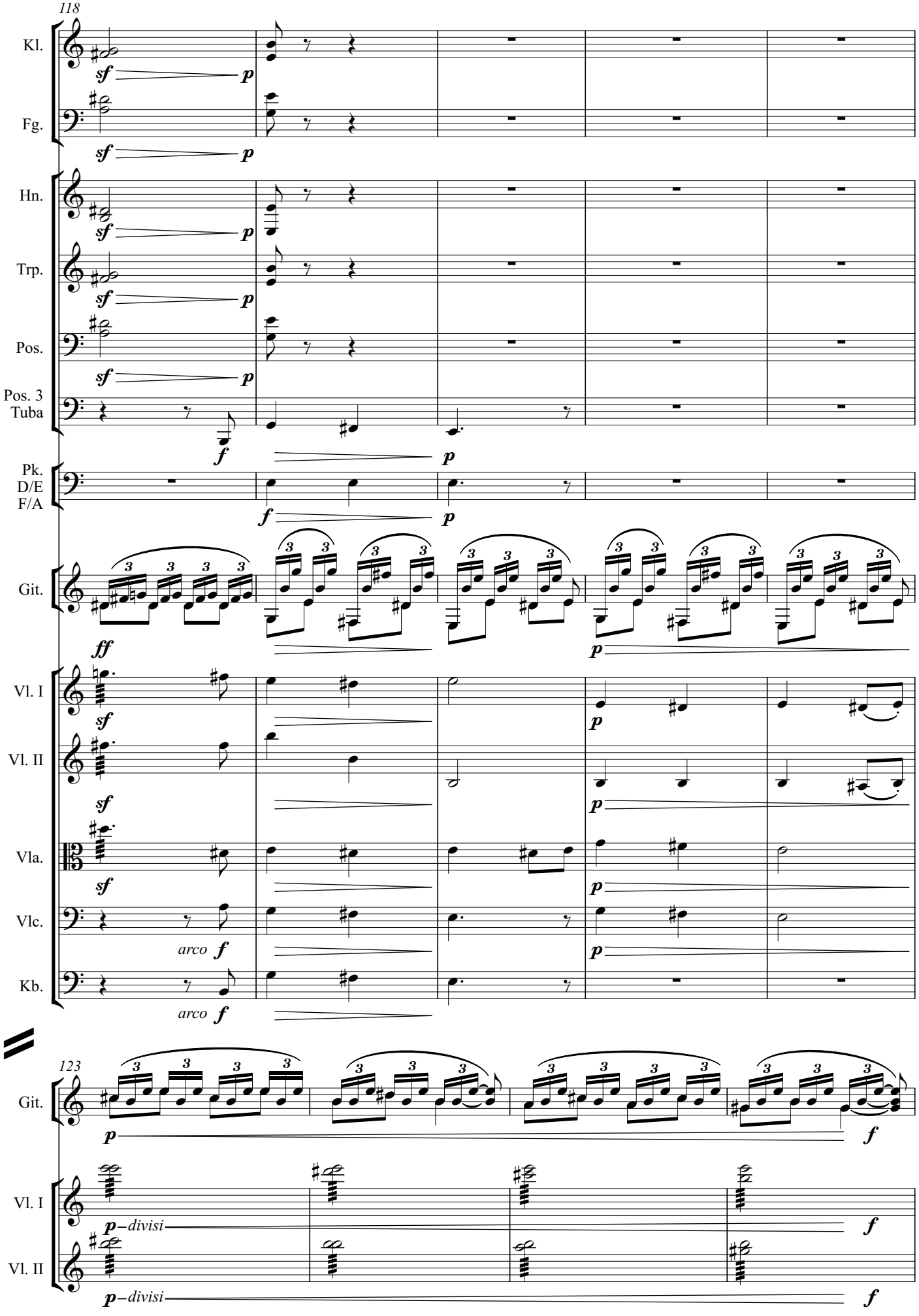

98
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f

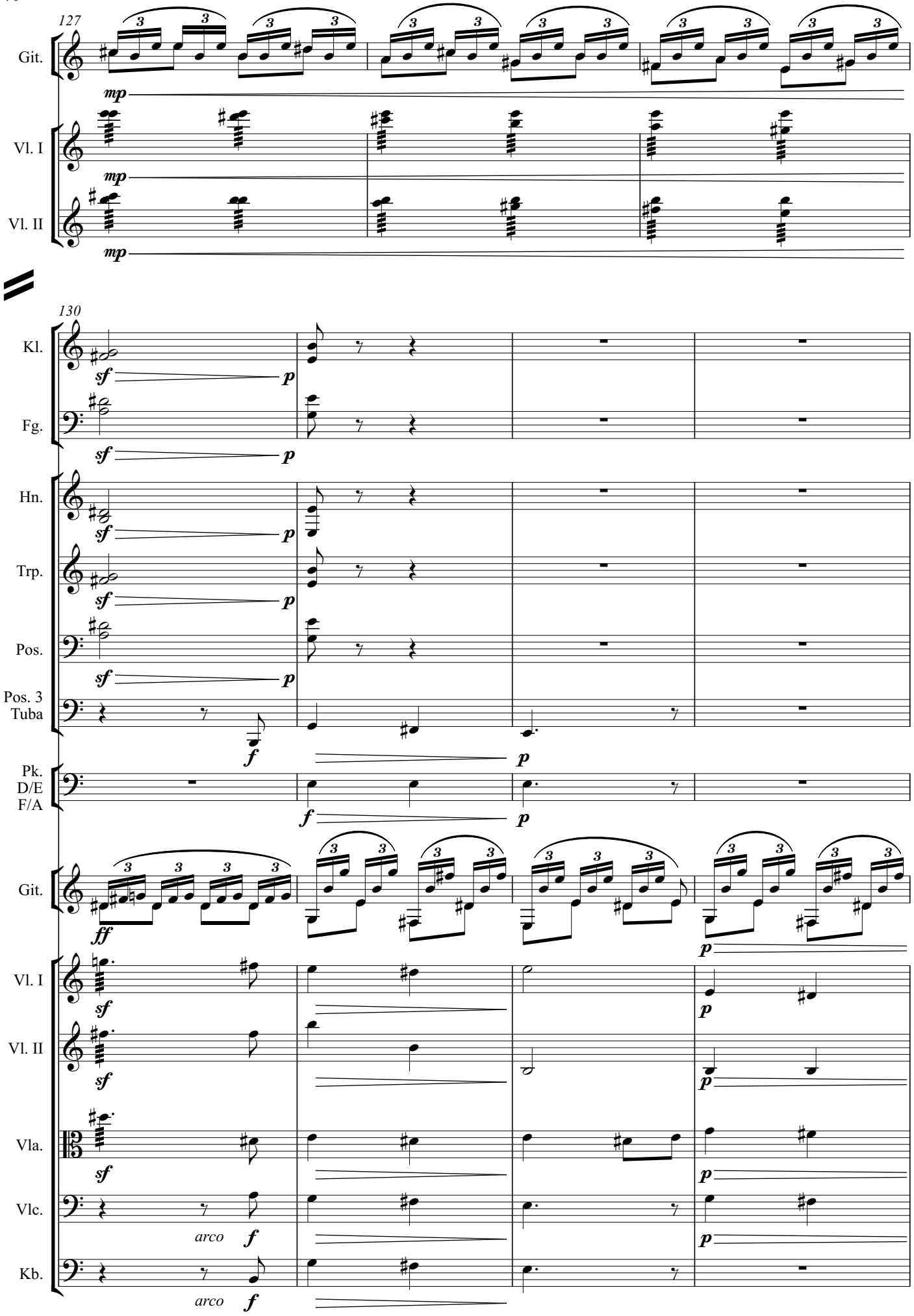

L
101
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
L
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
a2
f
sf
ff
arco

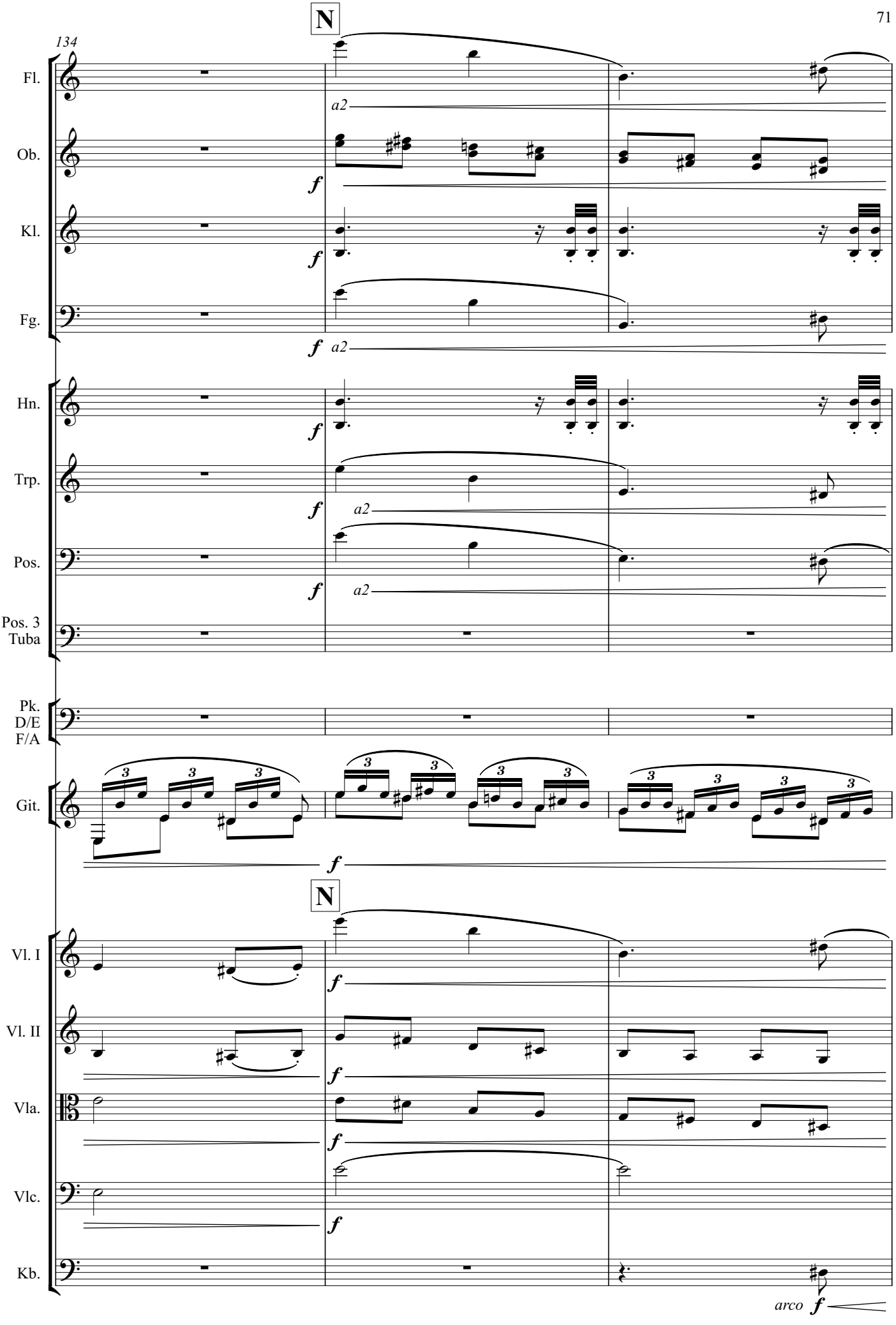

105
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mf
f
p

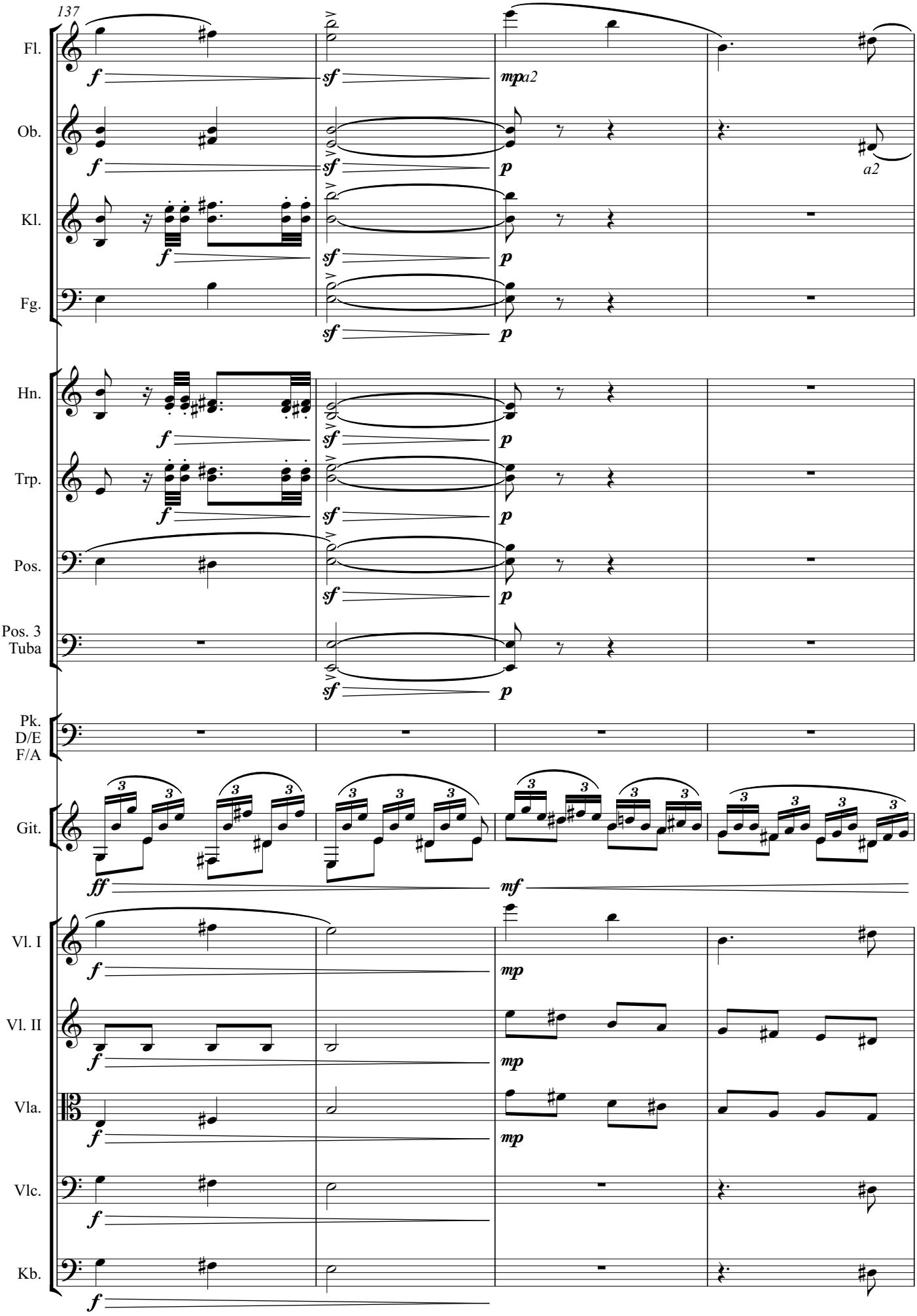

109
M
Git.
p
p
M
Vl. I
pp
p – divisi
Vl. II
pp
p – divisi
Vla.
pp
Vlc.
pp
Kb.
pp

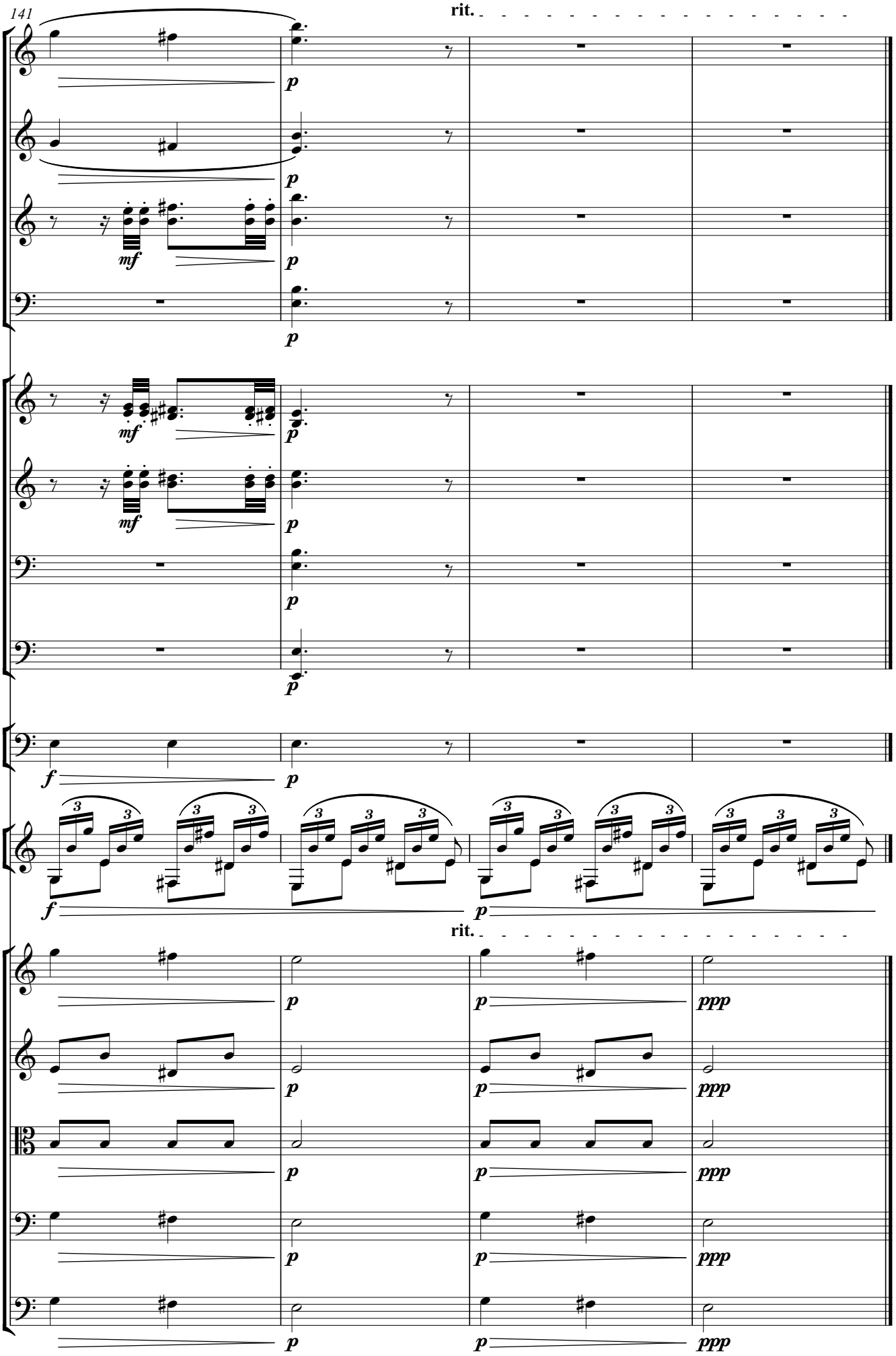

113
Git.
f
mp
Vl. I
f
mp
Vl. II
f
mp
Vla.
Vlc.
Kb.


118
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
arco
123
Git.
Vl. I
Vl. II
p–divisi
p–divisi

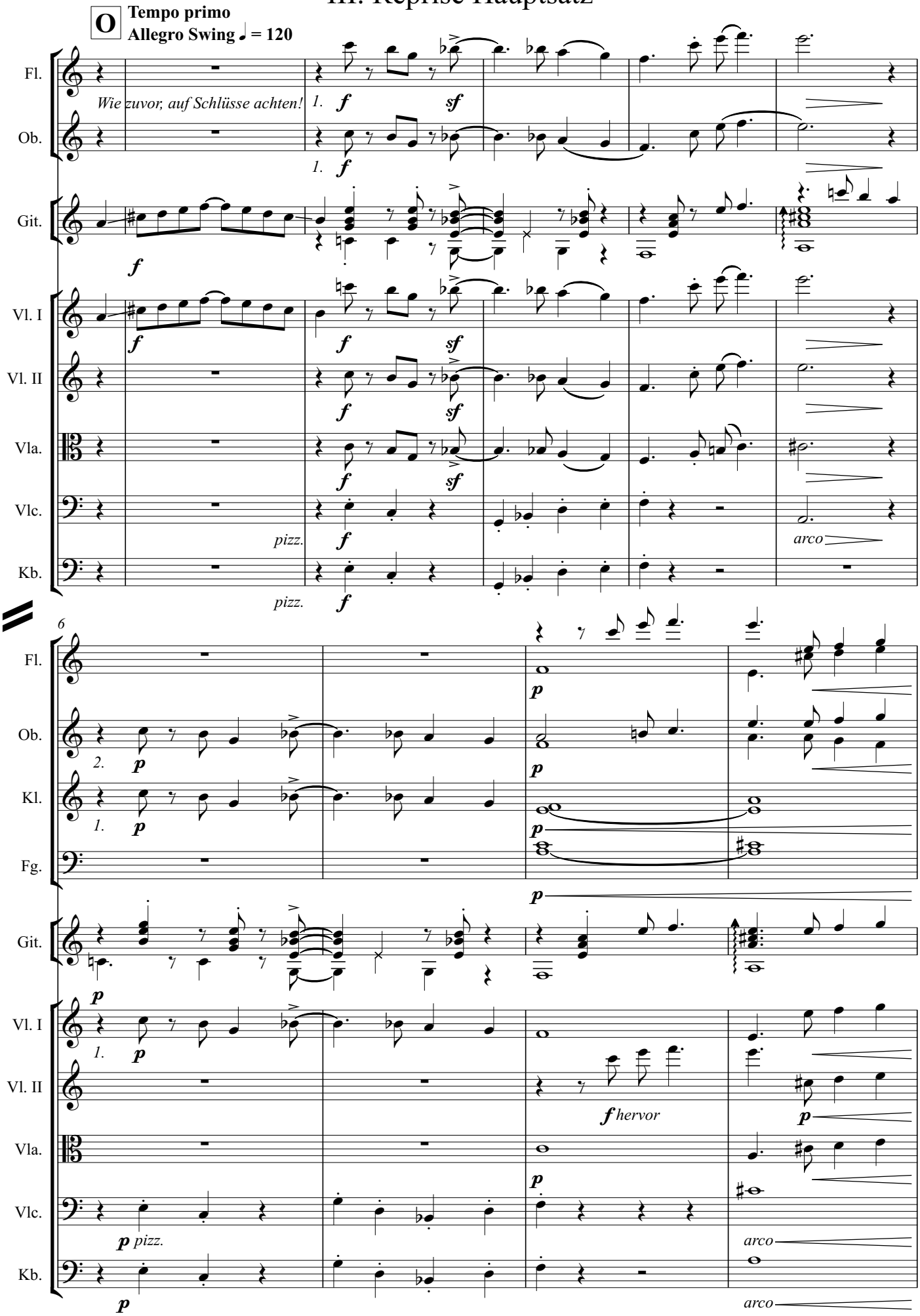

127
Git.
mp
Vl. I
mp
Vl. II
mp
130
Kl.
sf
p
Fg.
sf
p
Hn.
sf
p
Trp.
sf
p
Pos.
sf
p
Pos. 3
Tuba
f
p
Pk.
D/E
F/A
f
p
Git.
ff
p
Vl. I
sf
p
Vl. II
sf
p
Vla.
sf
p
Vlc.
arco
f
p
Kb.
arco
f

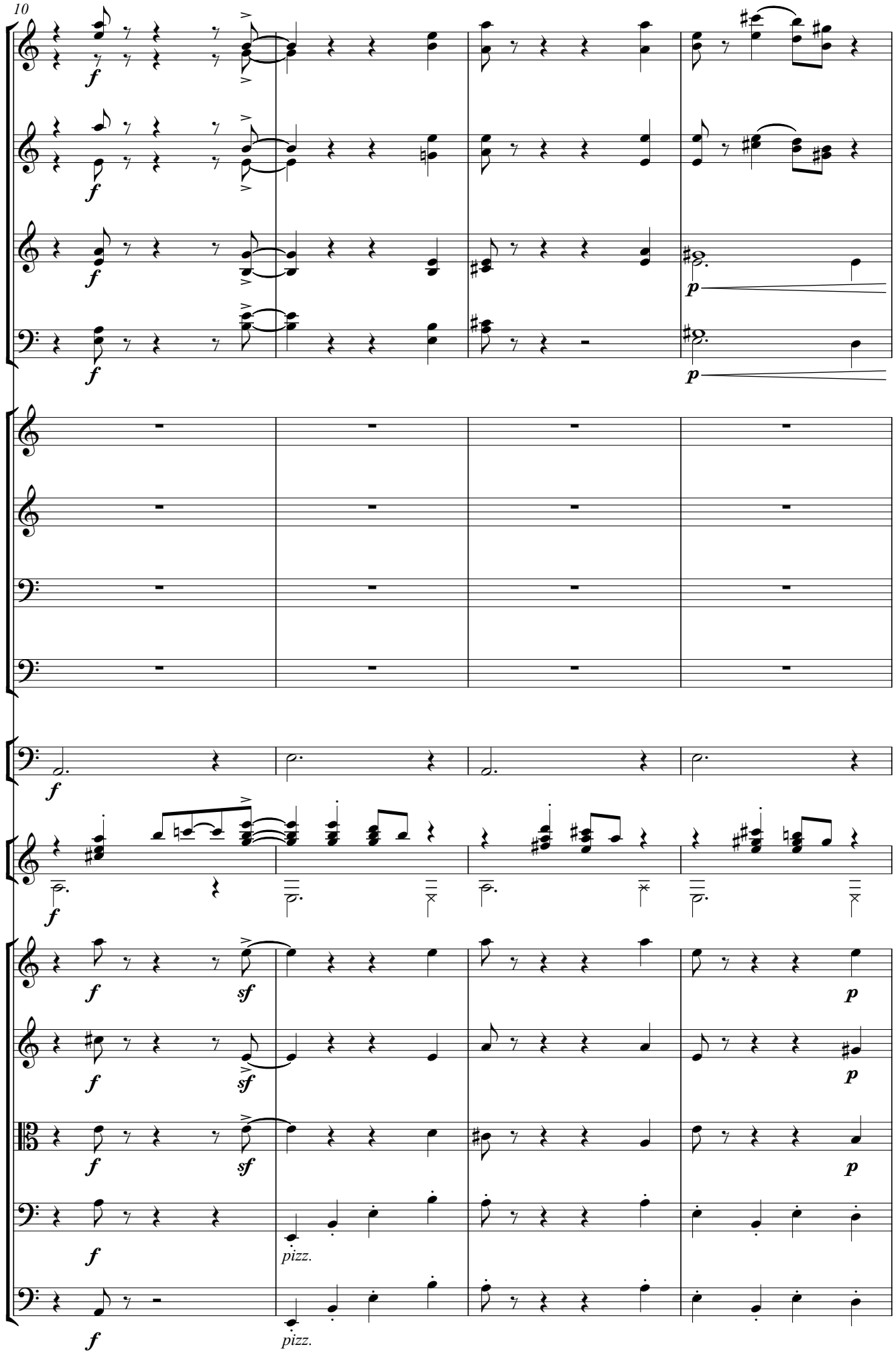

N
134
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
N
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
f
arco

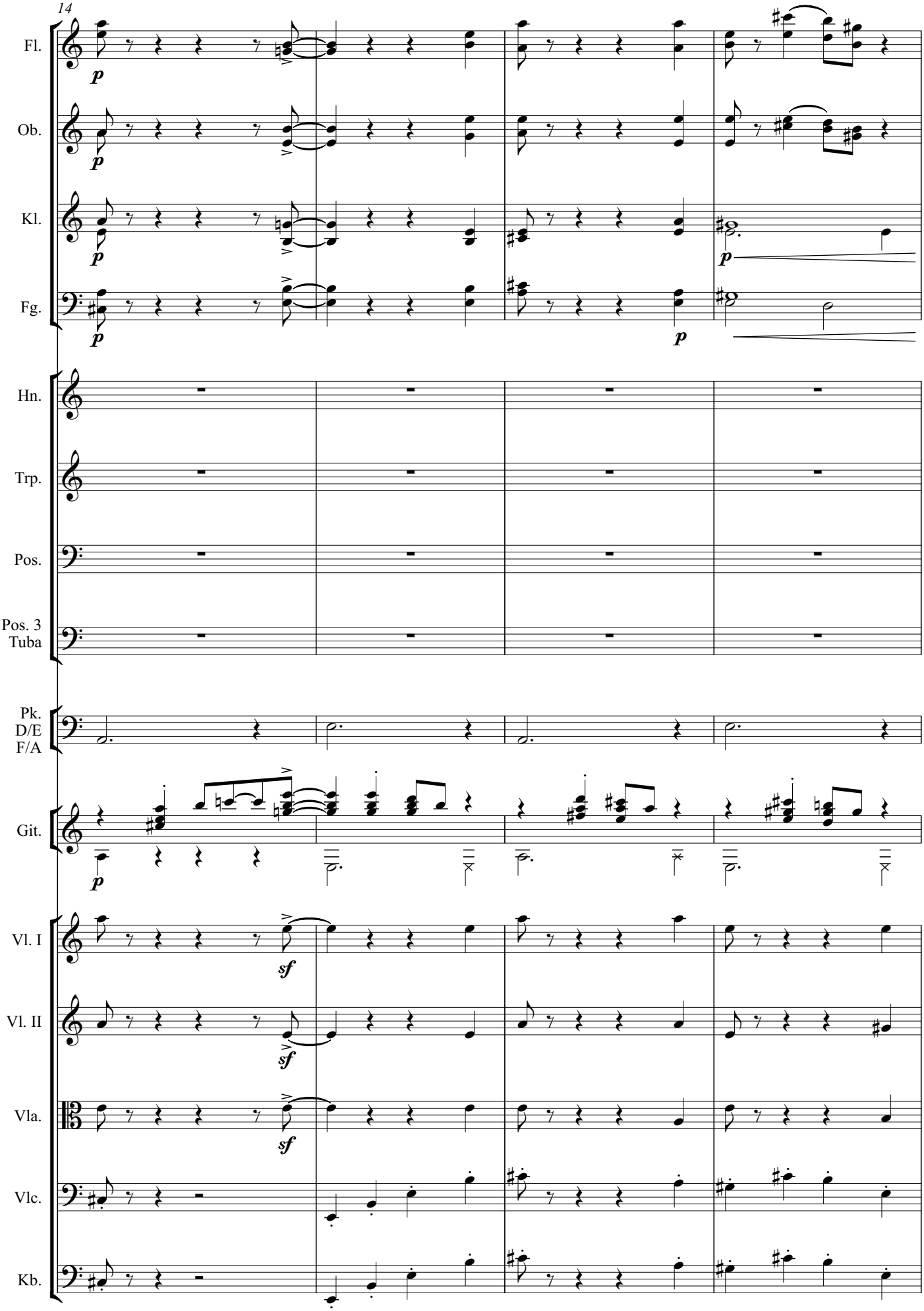

137
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
a2

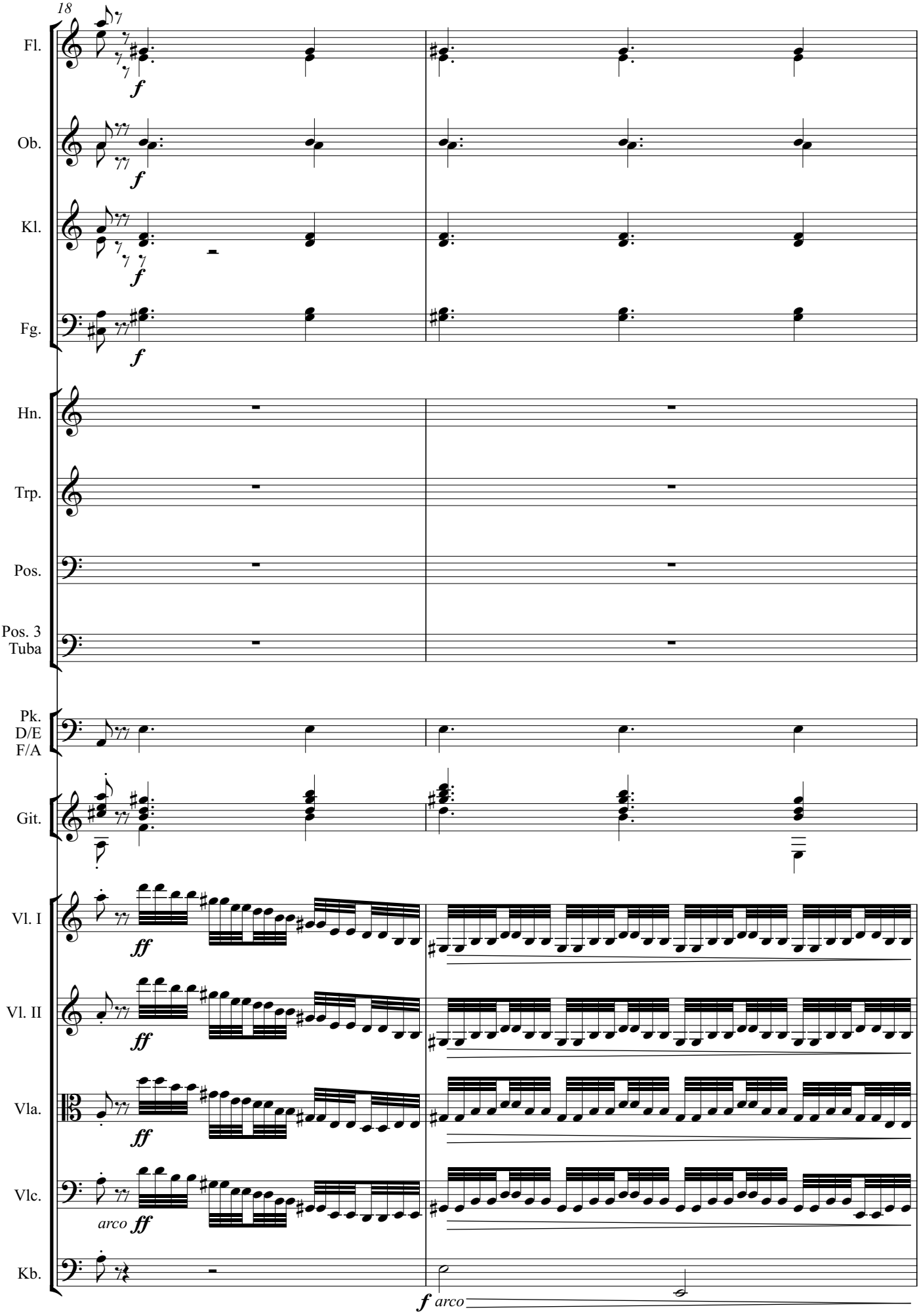

141
rit.
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
rit.
Vl. I
Vl. II
Vla.
Vlc.
Kb.

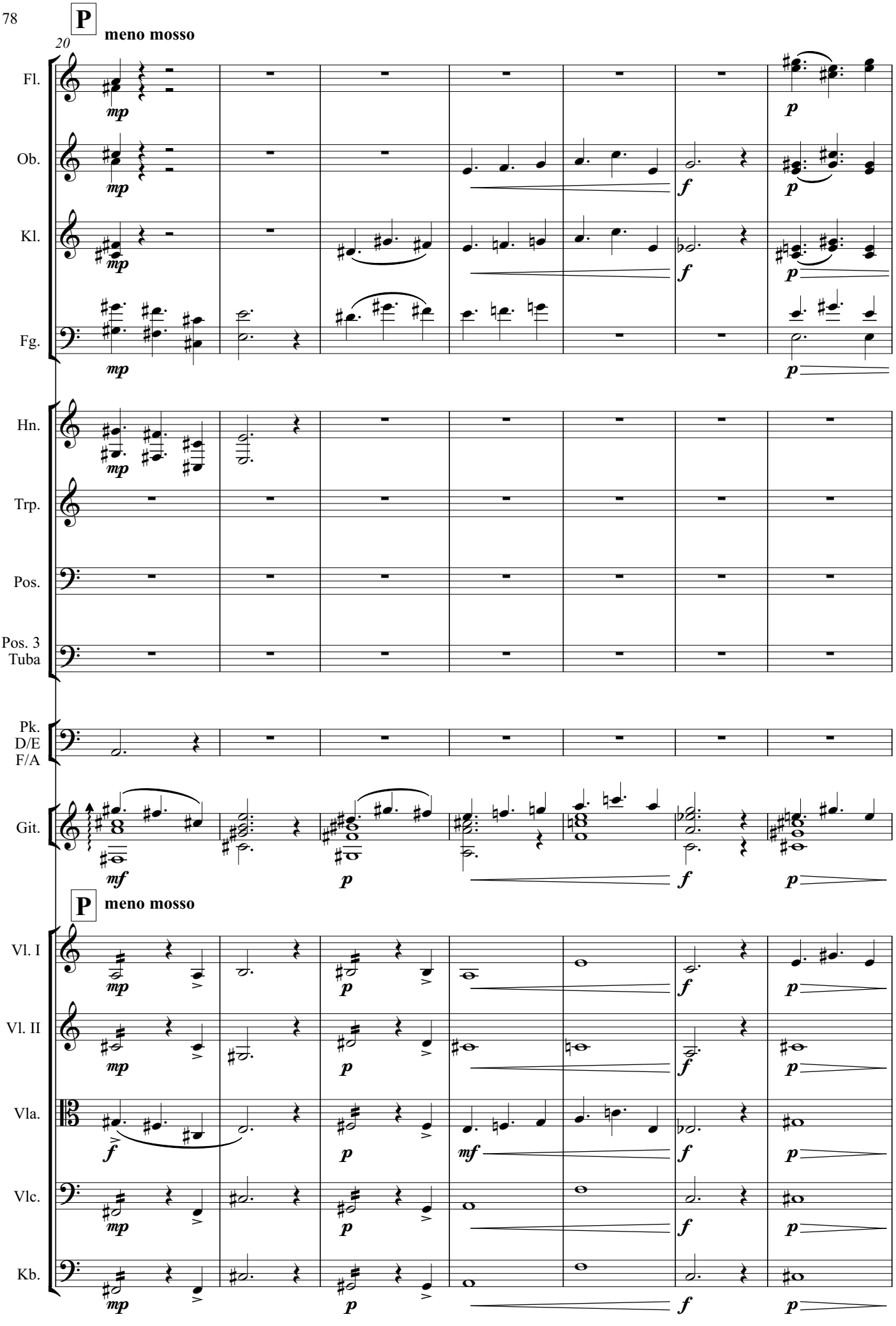
III. Reprise Hauptsatz

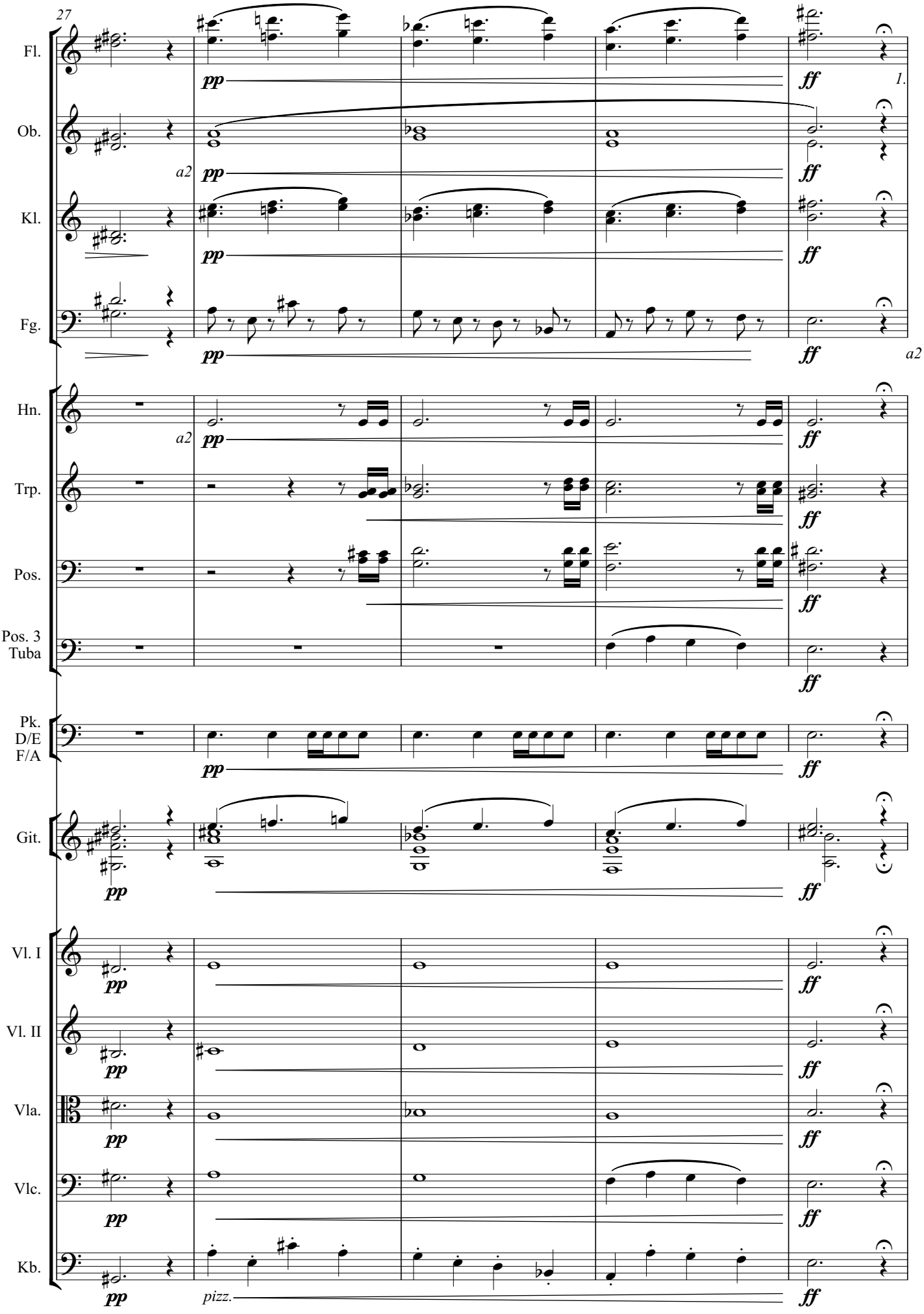


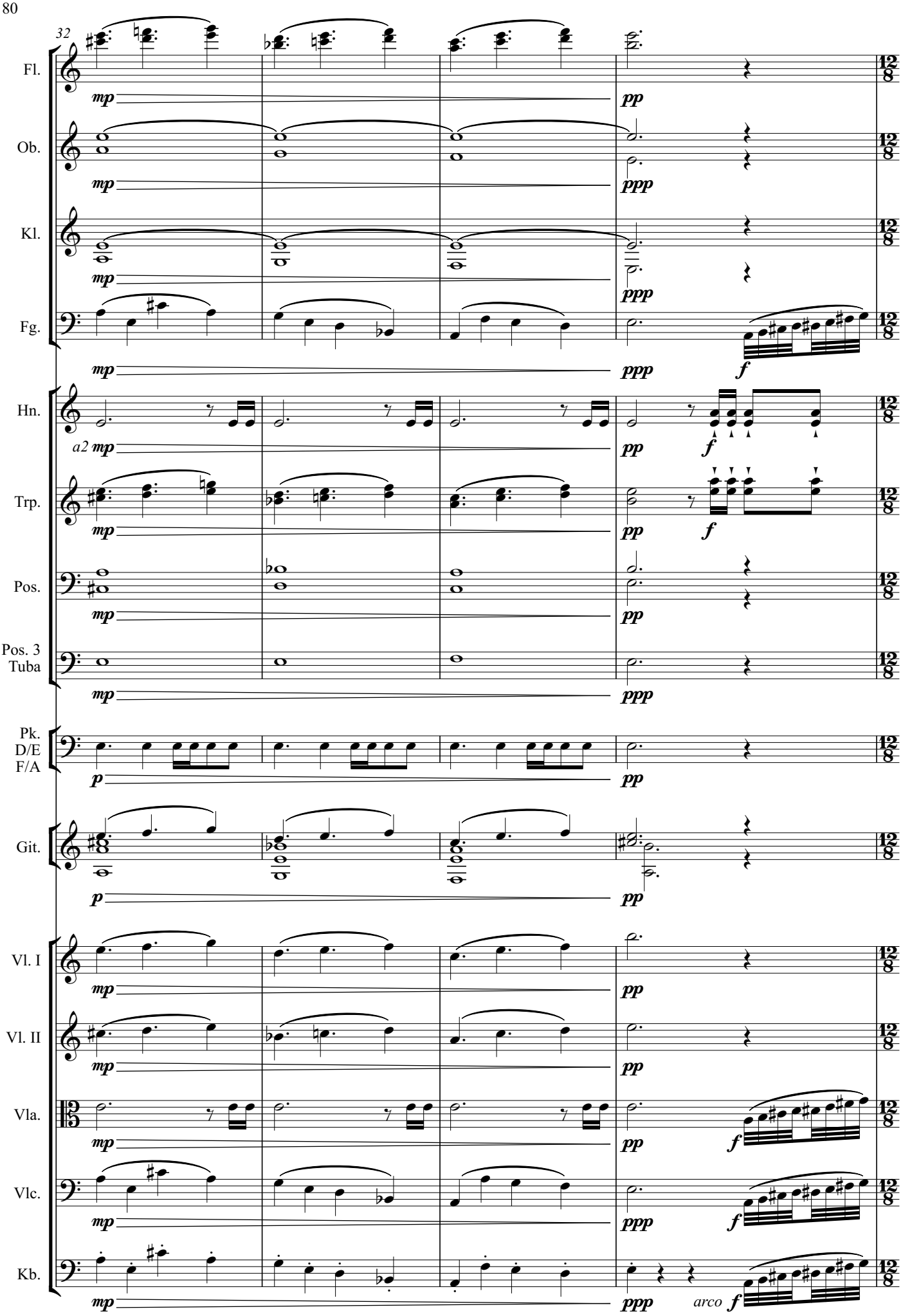

10
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
sf
p
pizz.


14
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
sf


18
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
ff
arco
f arco


P
meno mosso
20
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
P
meno mosso
Vl. I
Vl. II
Vla.
Vlc.
Kb.


27
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
pp
ff
1.
pizz.


32
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
pp
ppp
f
p
a2
arco

36

Q istesso tempo ♩ = ♩.

Fl.

Ob.

Kl.

Fg.

a2 markiert, hervor

Hn.

Trp.

Pos.

Pos. 3
Tuba

Pk.
D/E
F/A

Git.

Q istesso tempo ♩ = ♩.

Vl. I

Vl. II

Vla.

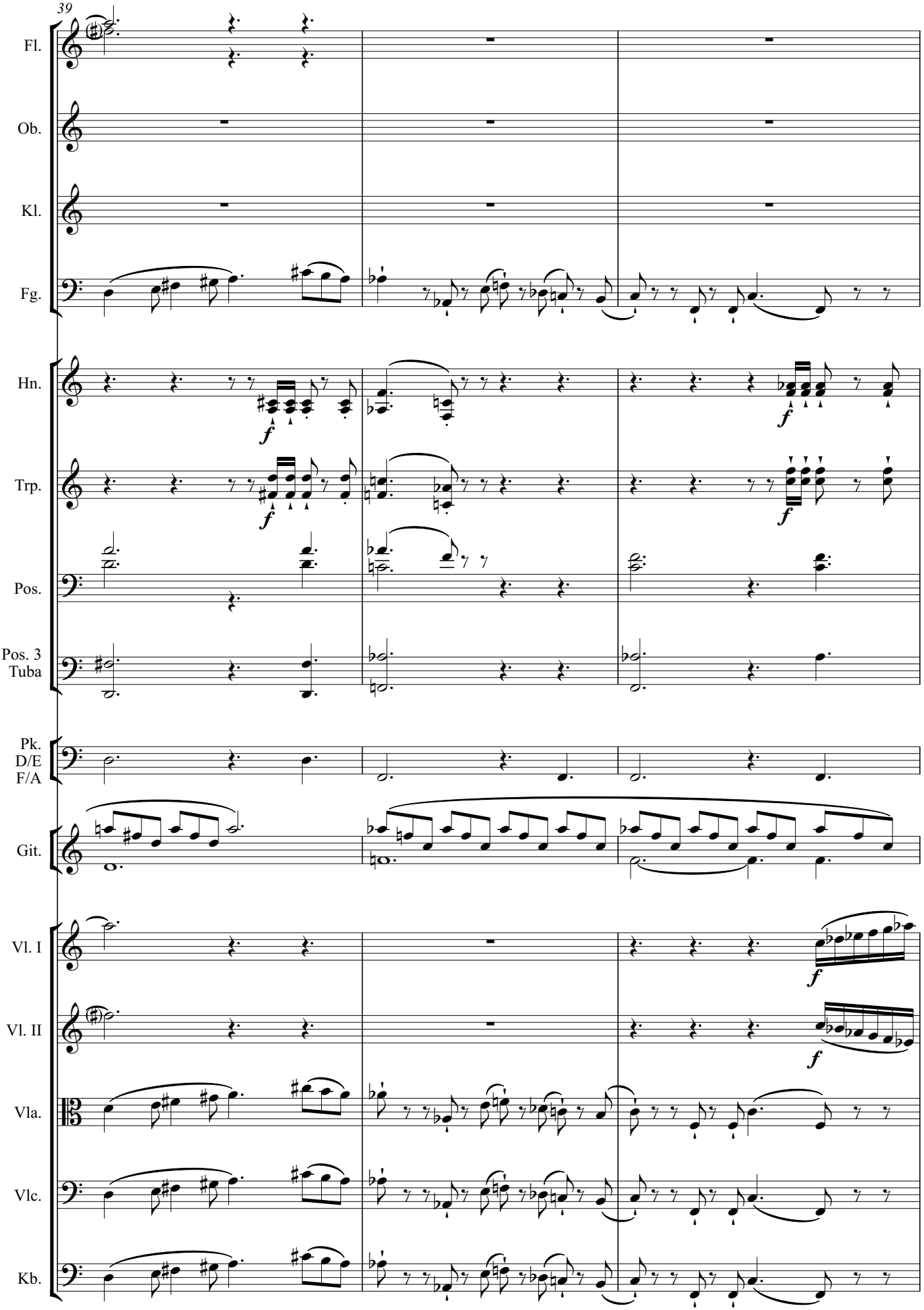
markiert, hervor

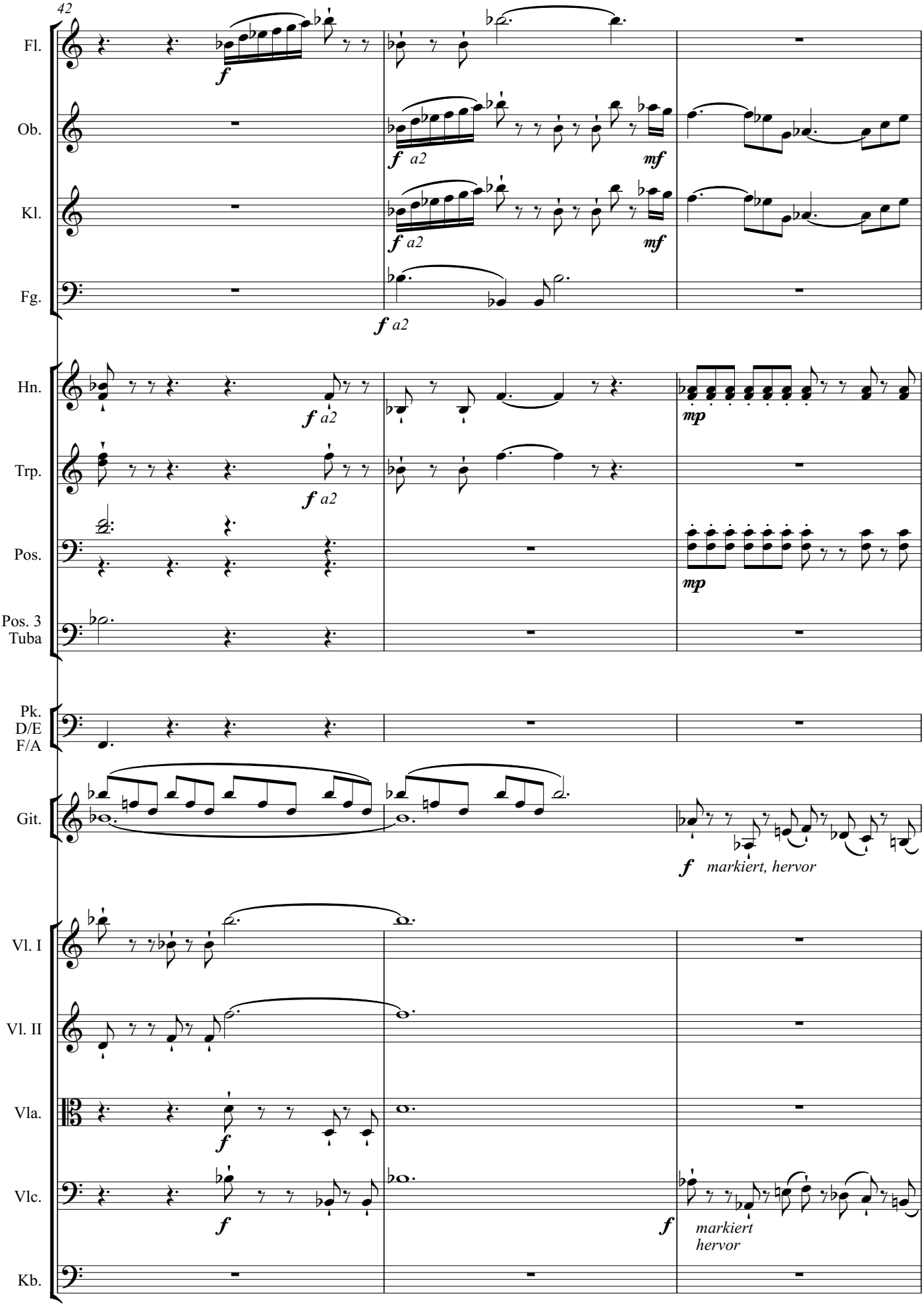
Vlc.

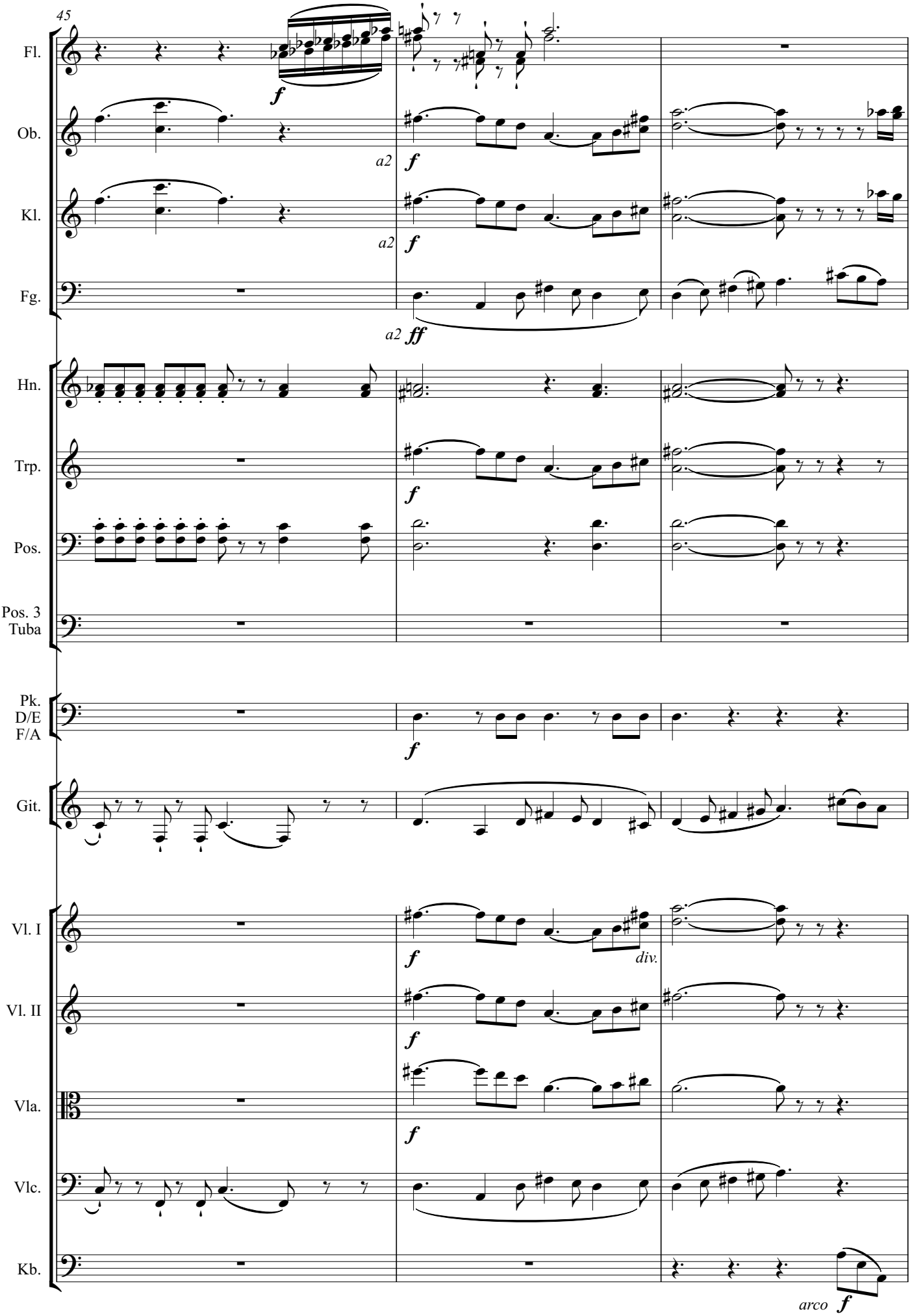
markiert, hervor

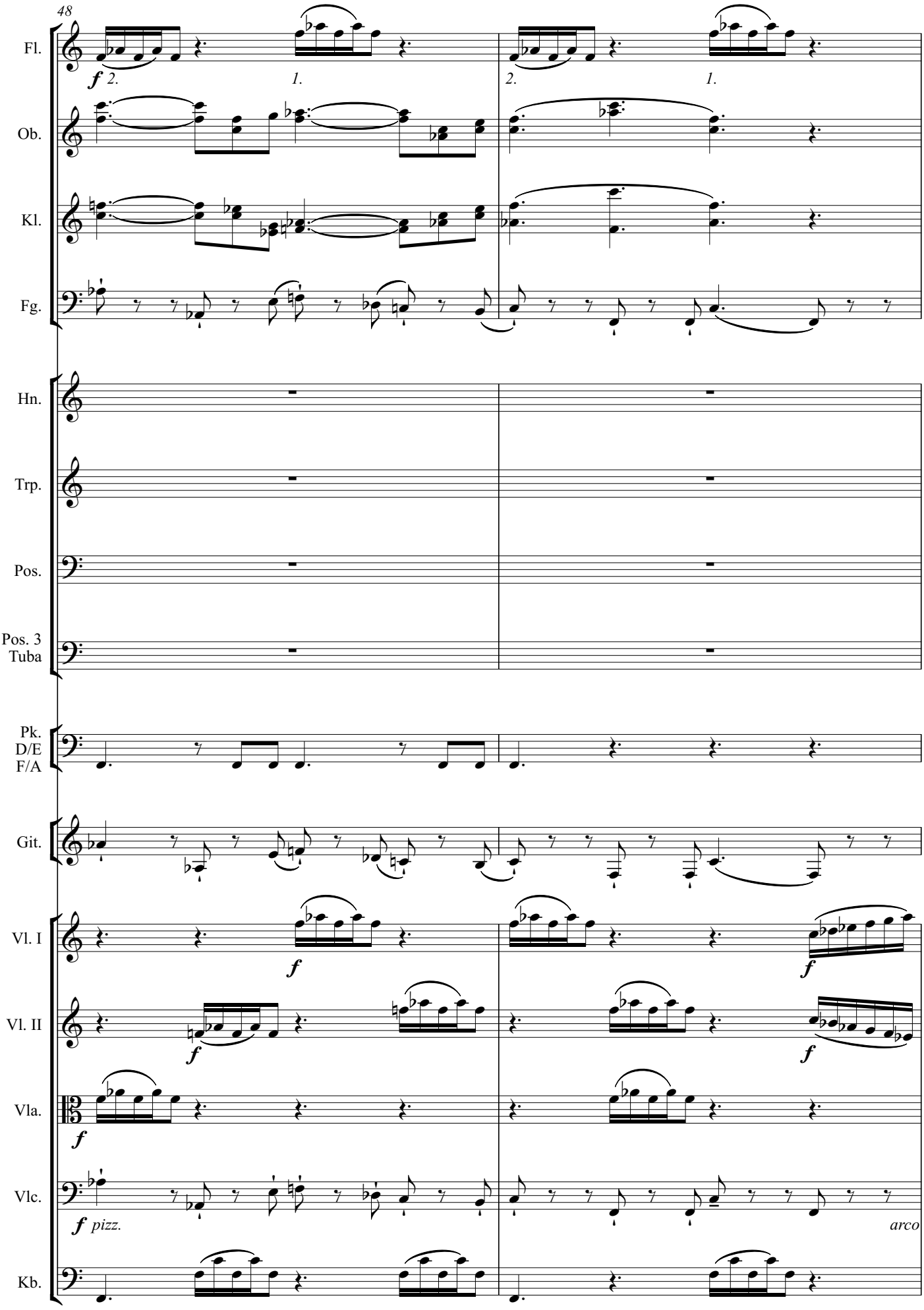
Kb.

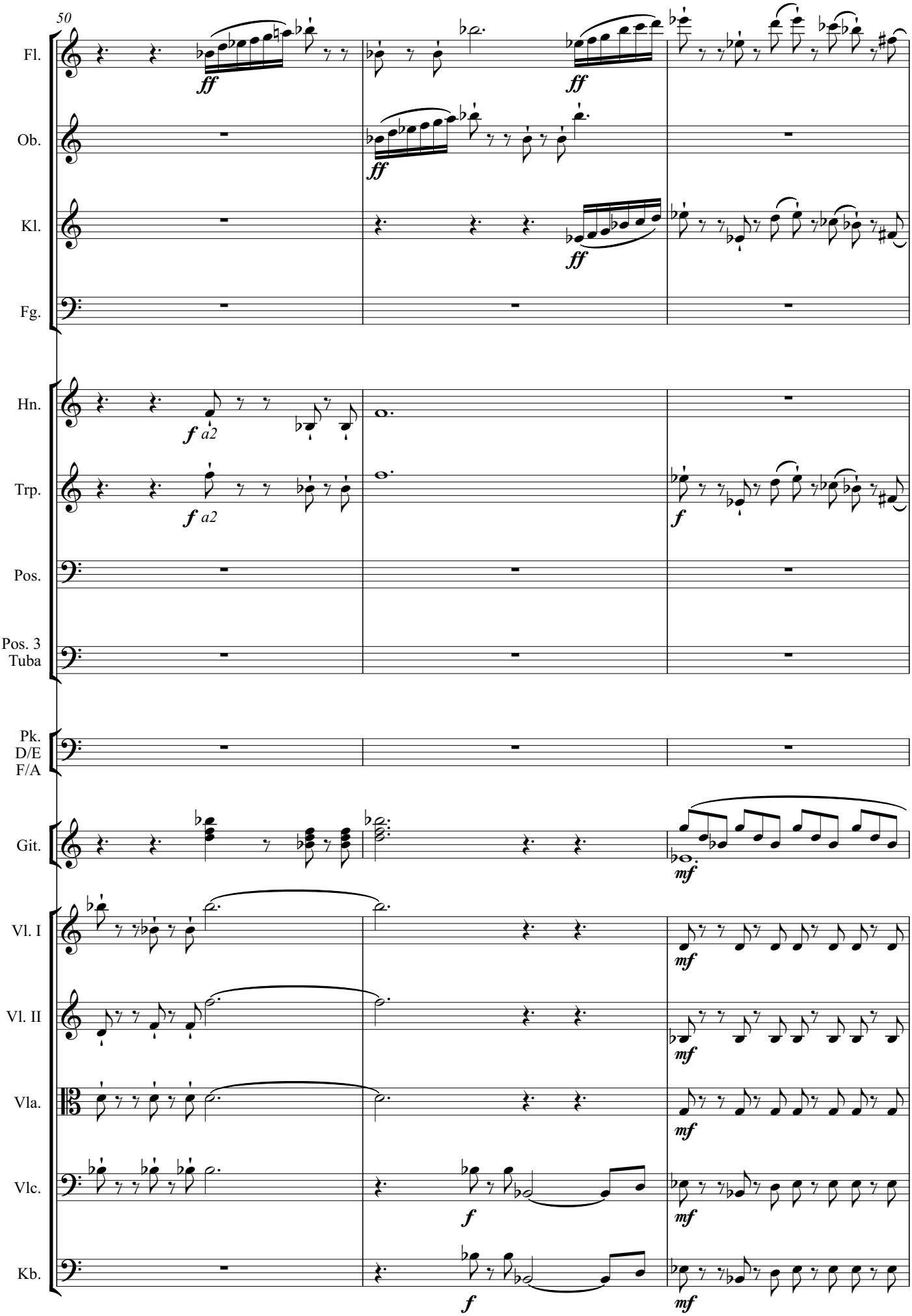
markiert, hervor

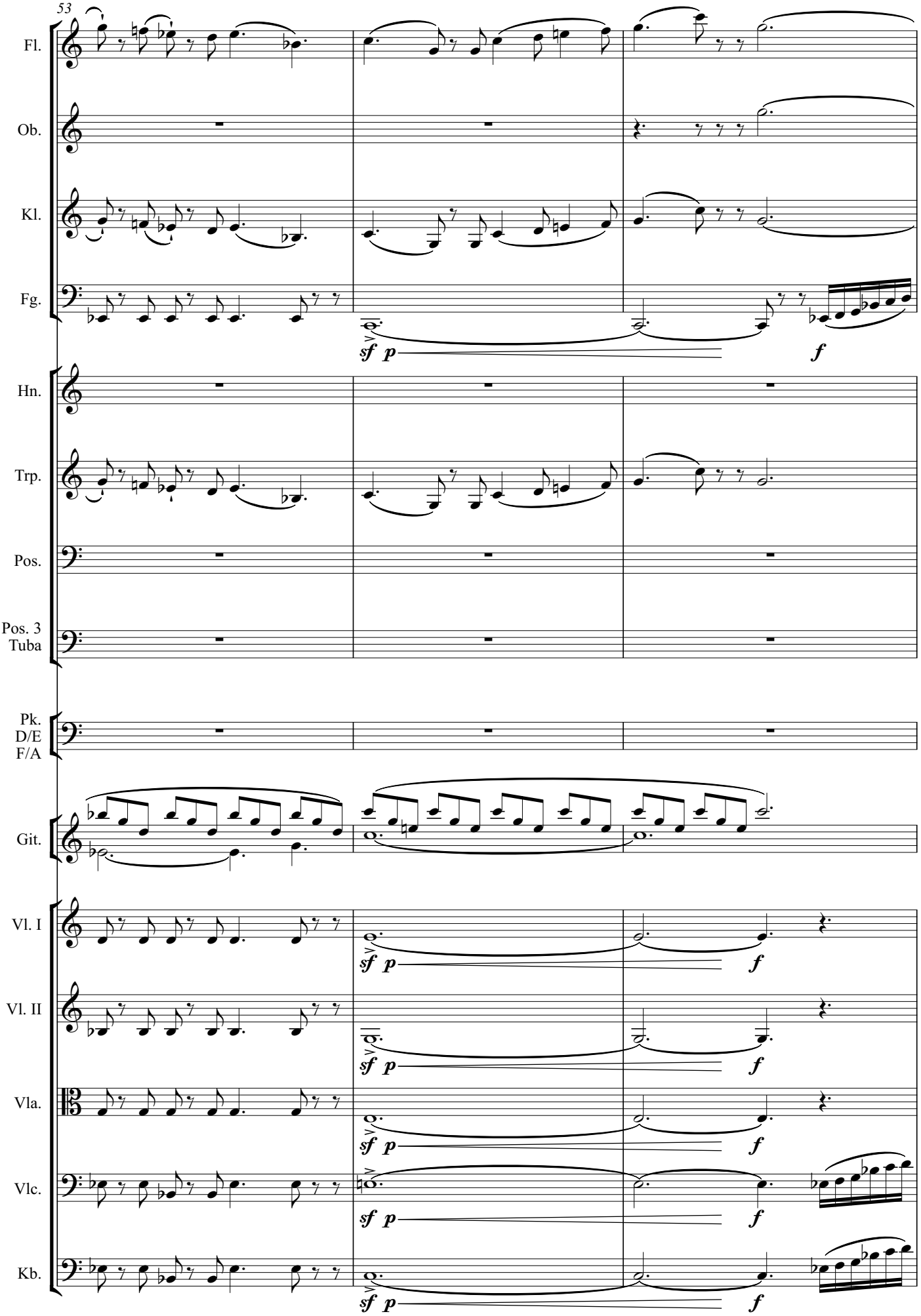

39
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f

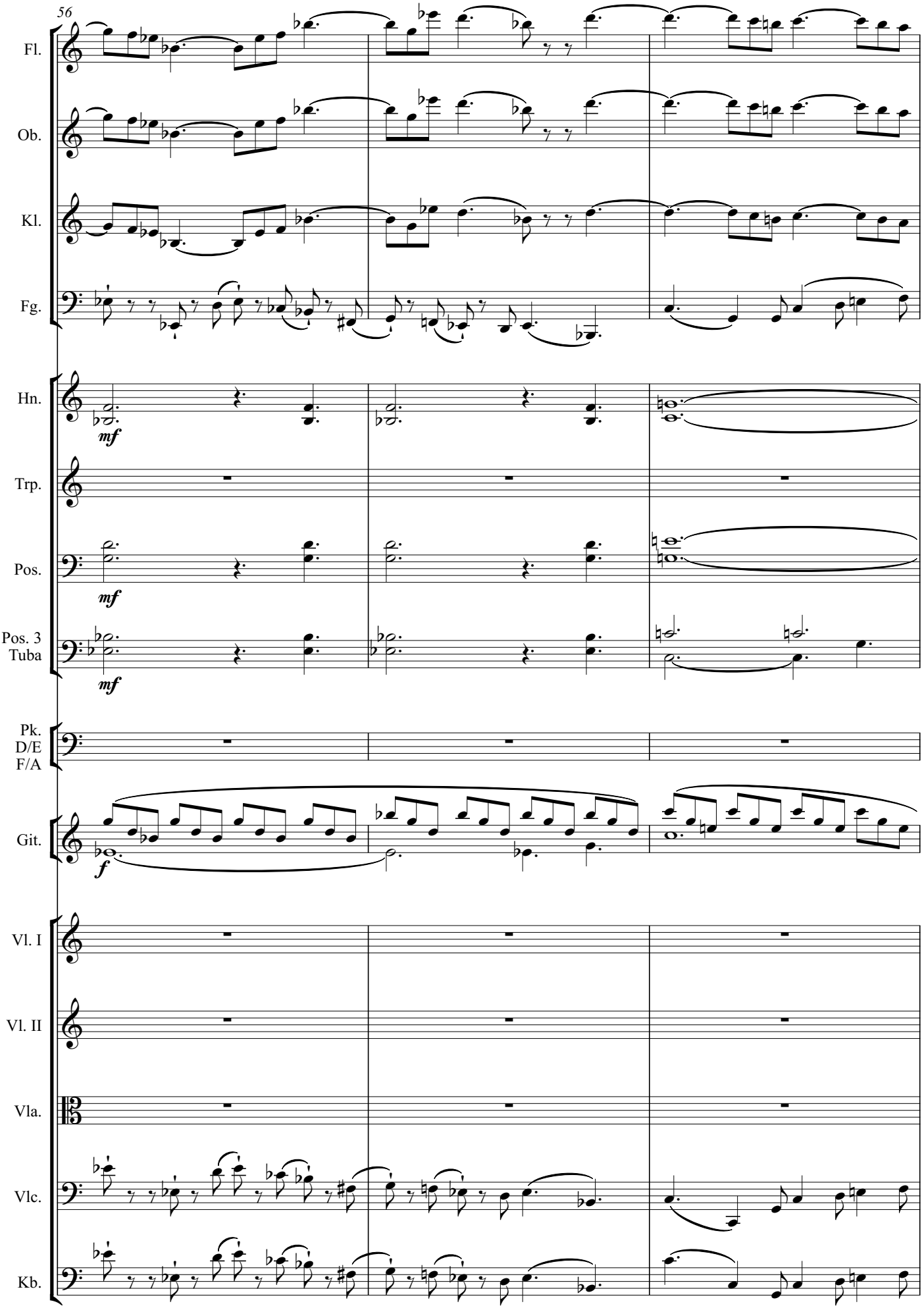

42
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
a2
mf
mp
markiert, hervor
markiert
hervor

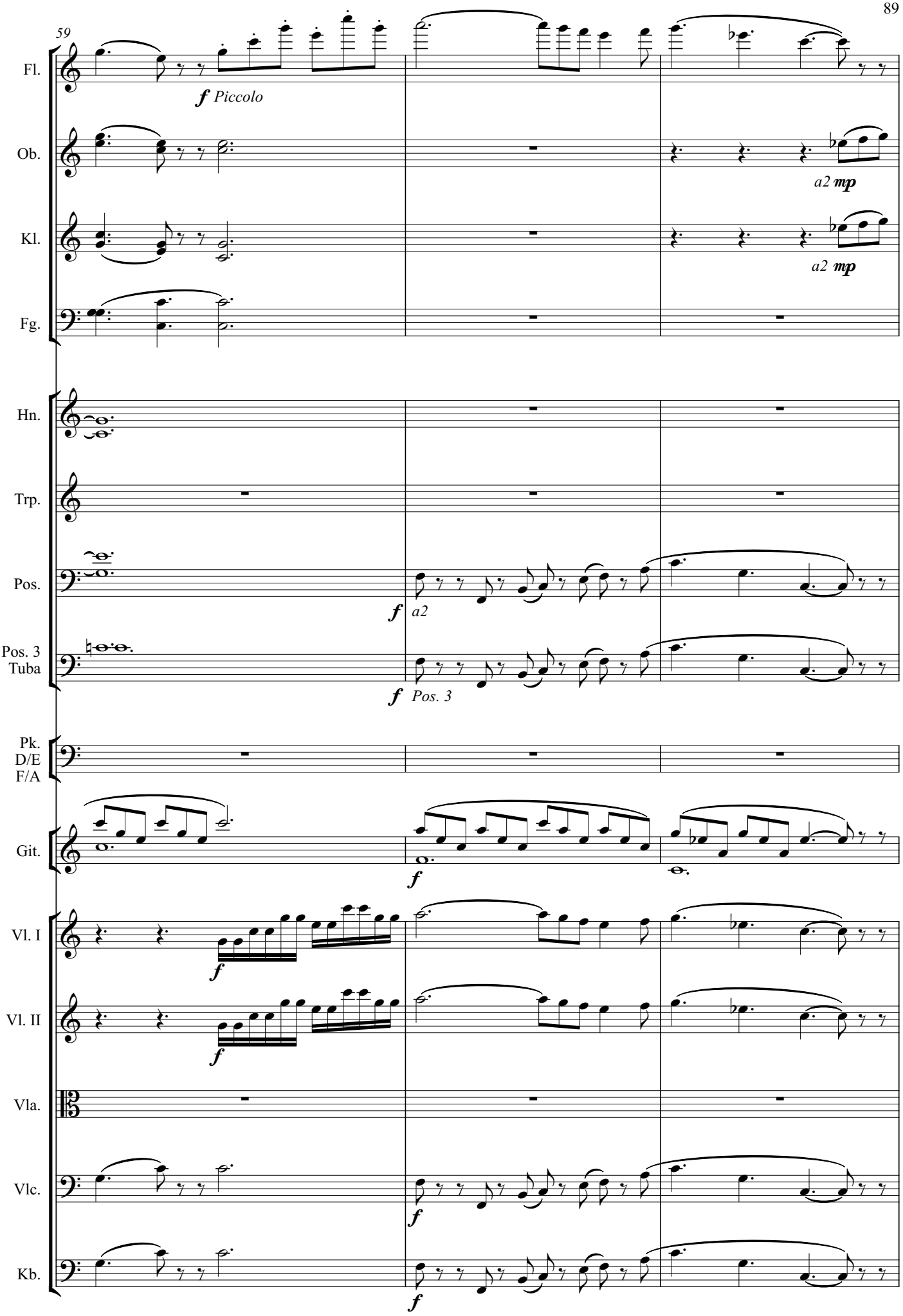

45
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
a2
ff
div.
arco

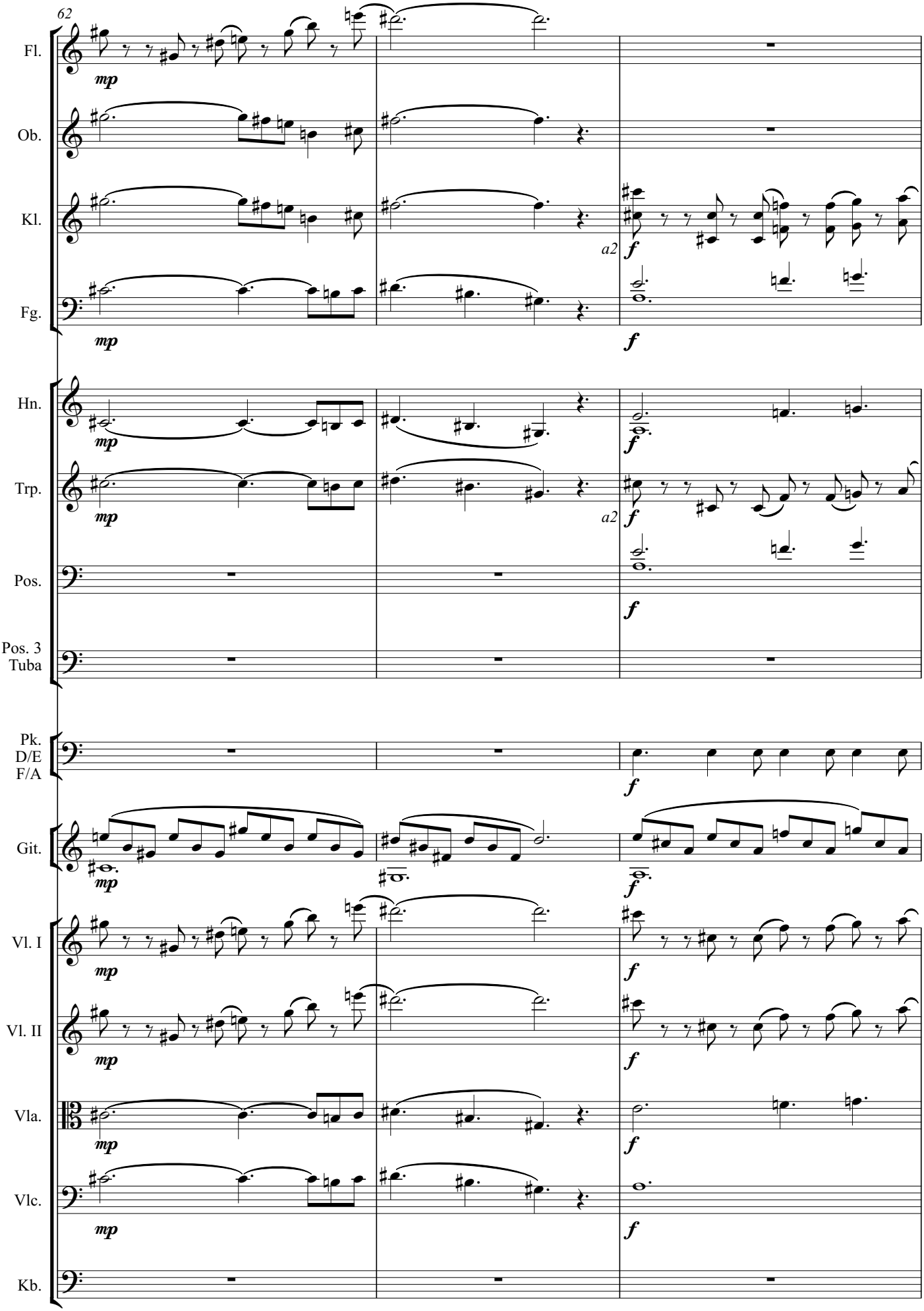

48
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
2.
1.
pizz.
arco

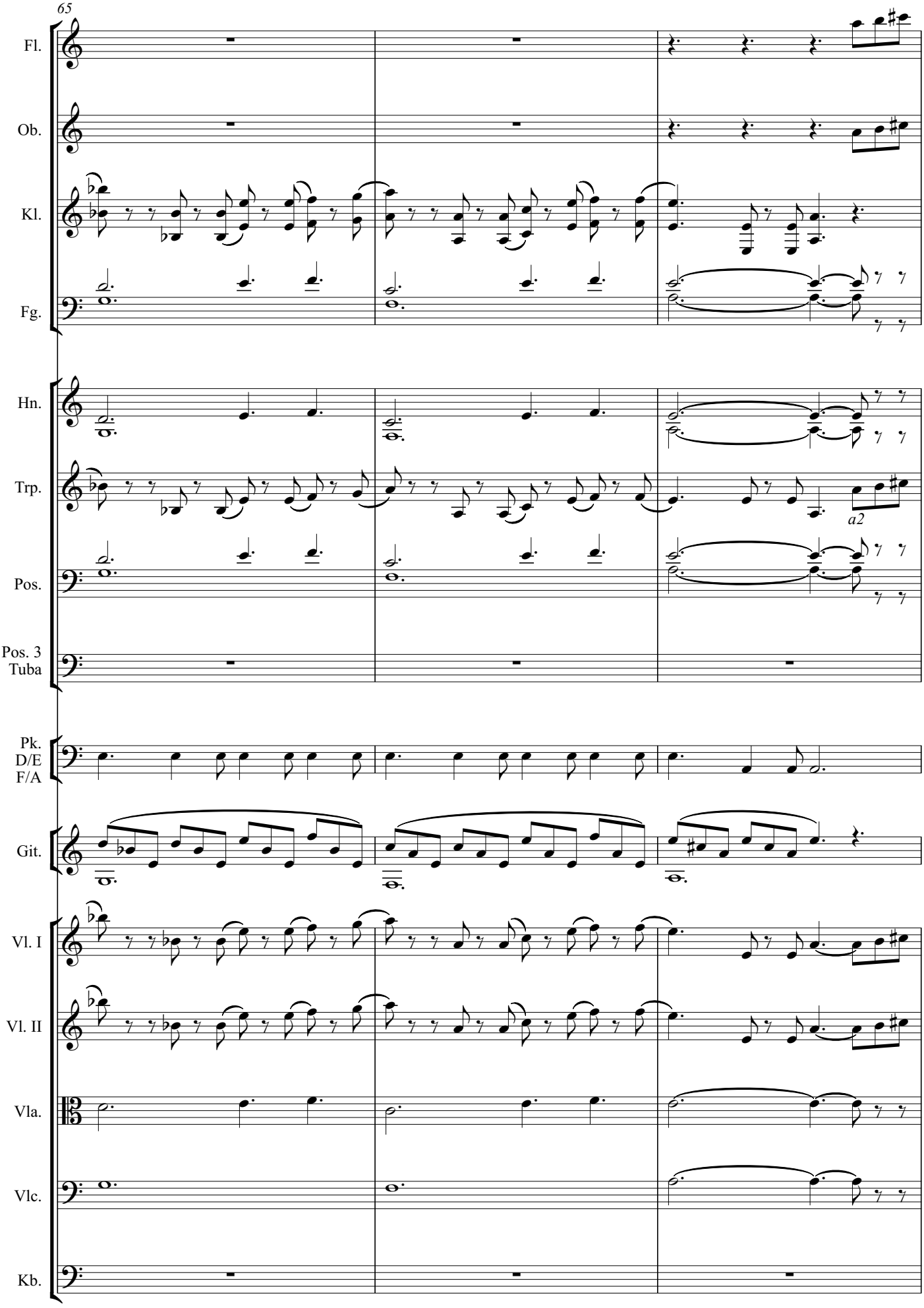

50
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ff
f
a2
mf

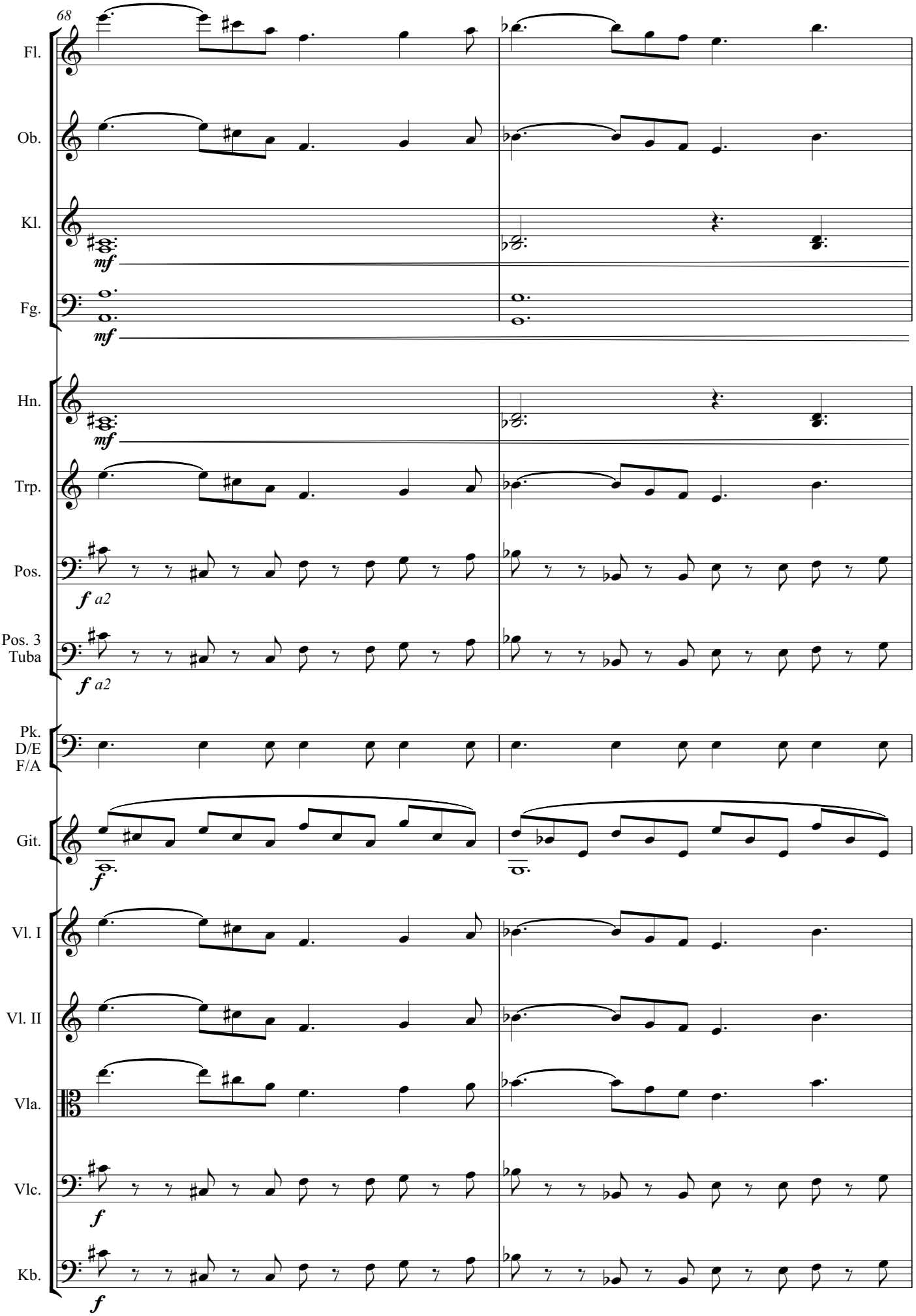

53
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sf p
f

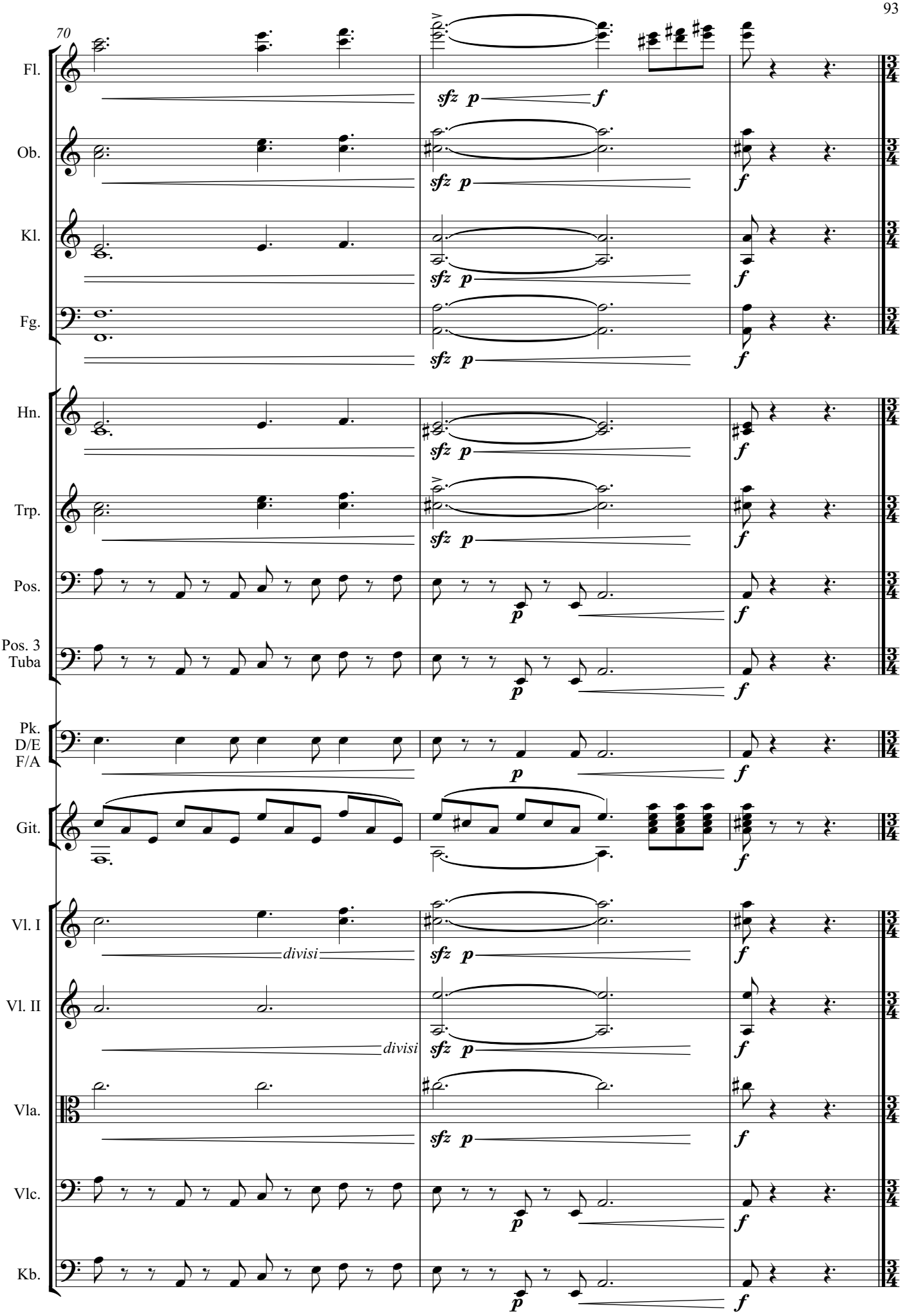

56
Fl.
Ob.
Kl.
Fg.
Hn.
mf
Trp.
Pos.
mf
Pos. 3
Tuba
mf
Pk.
D/E
F/A
Git.
f
Vl. I
Vl. II
Vla.
Vlc.
Kb.


59
Fl.
f Piccolo
Ob.
a2 mp
Kl.
a2 mp
Fg.
Hn.
Trp.
Pos.
f a2
Pos. 3
Tuba
f Pos. 3
Pk.
D/E
F/A
Git.
f
Vl. I
f
Vl. II
f
Vla.
Vlc.
f
Kb.
f


62
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
f
a2


65
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
a2
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.


68
Fl.
Ob.
Kl.
mf
Fg.
mf
Hn.
mf
Trp.
Pos.
f a2
Pos. 3
Tuba
f a2
Pk.
D/E
F/A
Git.
f
Vl. I
Vl. II
Vla.
Vlc.
f
Kb.
f


70
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sfz p f
p
divisi

III Adagio funèbre

Adagio ♩ = ca. 60

Gitarre solo *1*

Fl.

Ob.

Kl.

Fg.

Hn.

Trp.

Pos.

Pos. 3
Tuba

Pk.
D/E
F/A

Git.

mp *solo*

Adagio ♩ = ca. 60

Vl. I

pizz.

p

Vl. II

pizz.

p

Vla.

pizz.

p

Vlc.

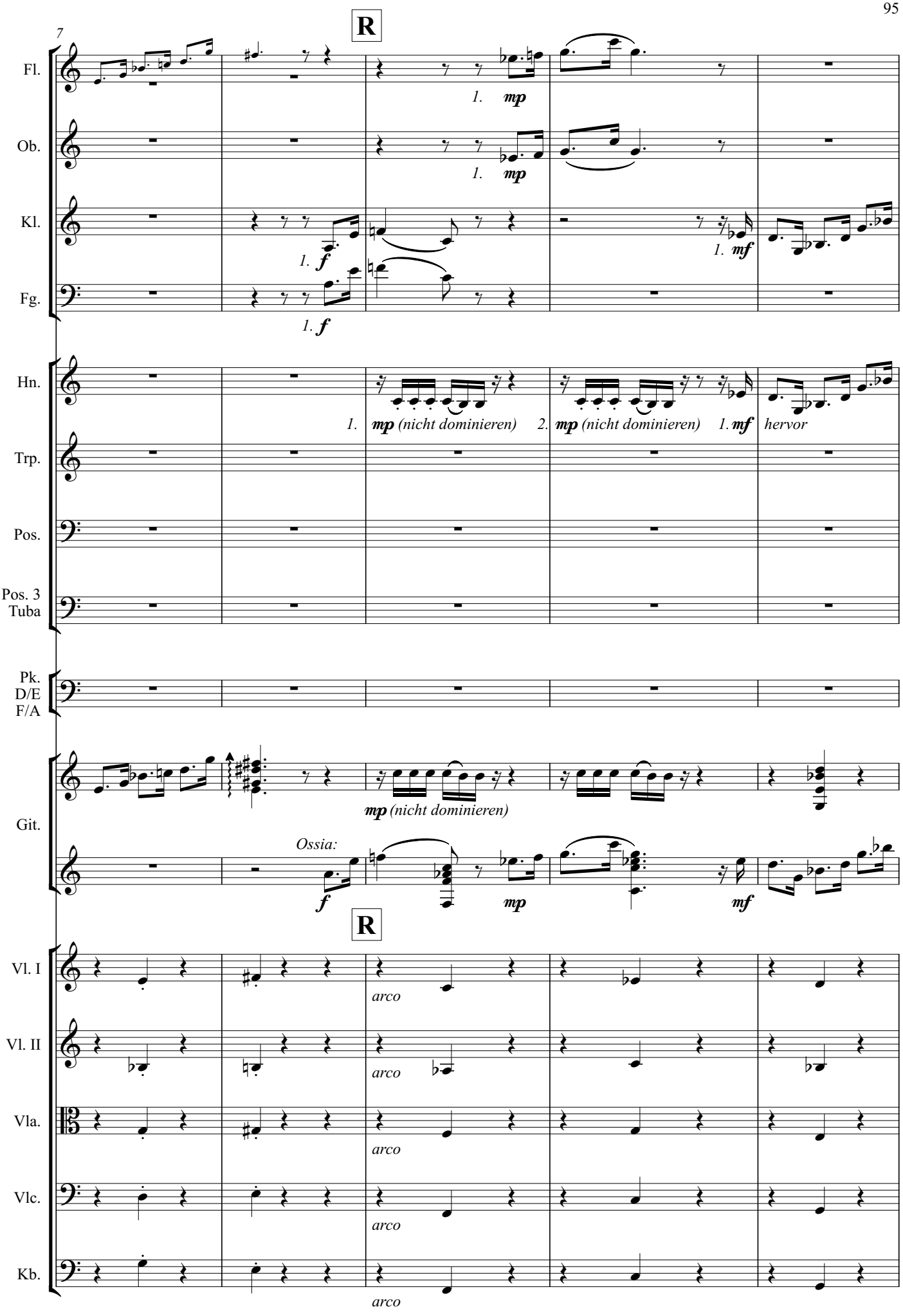
pizz.

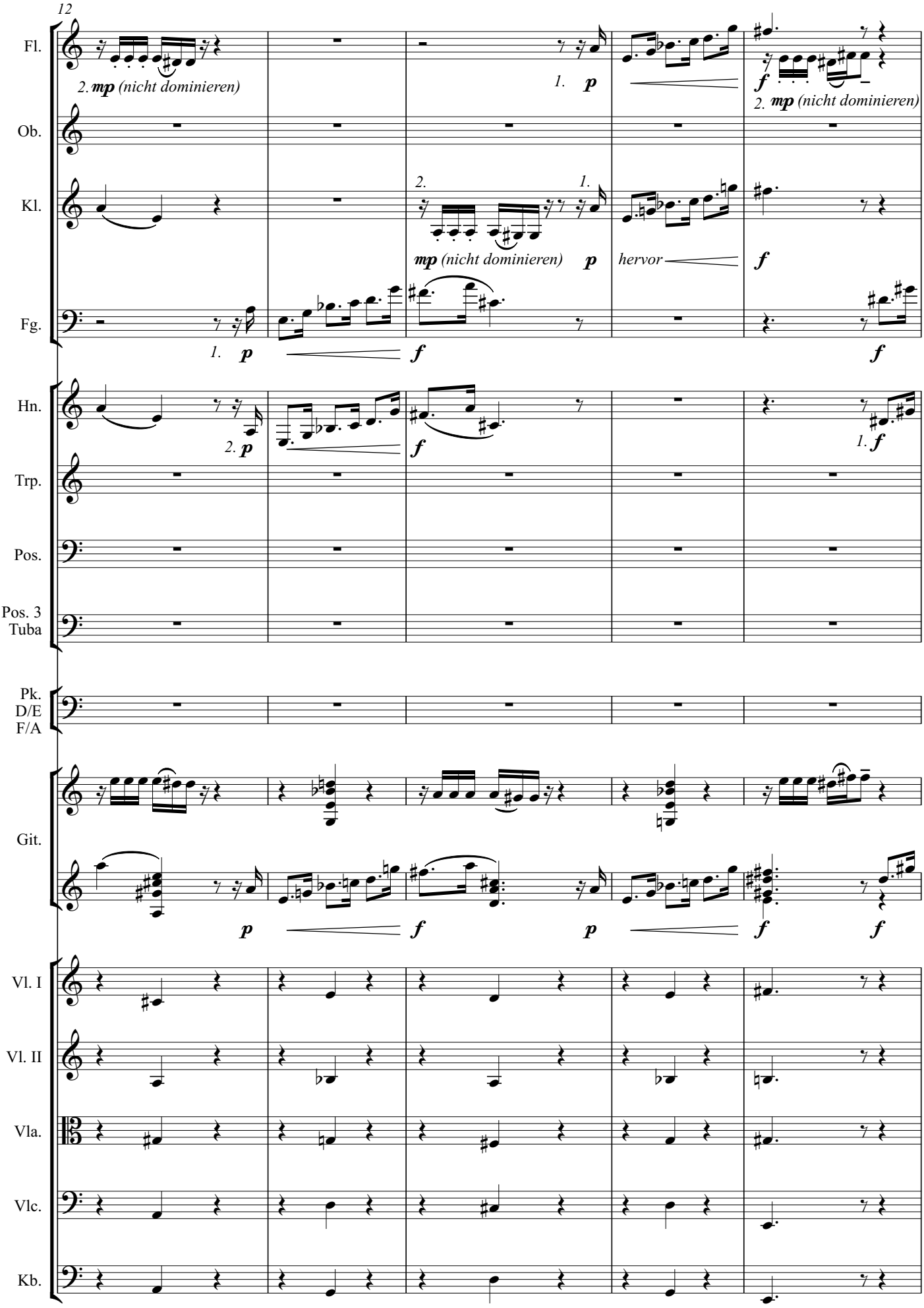
p

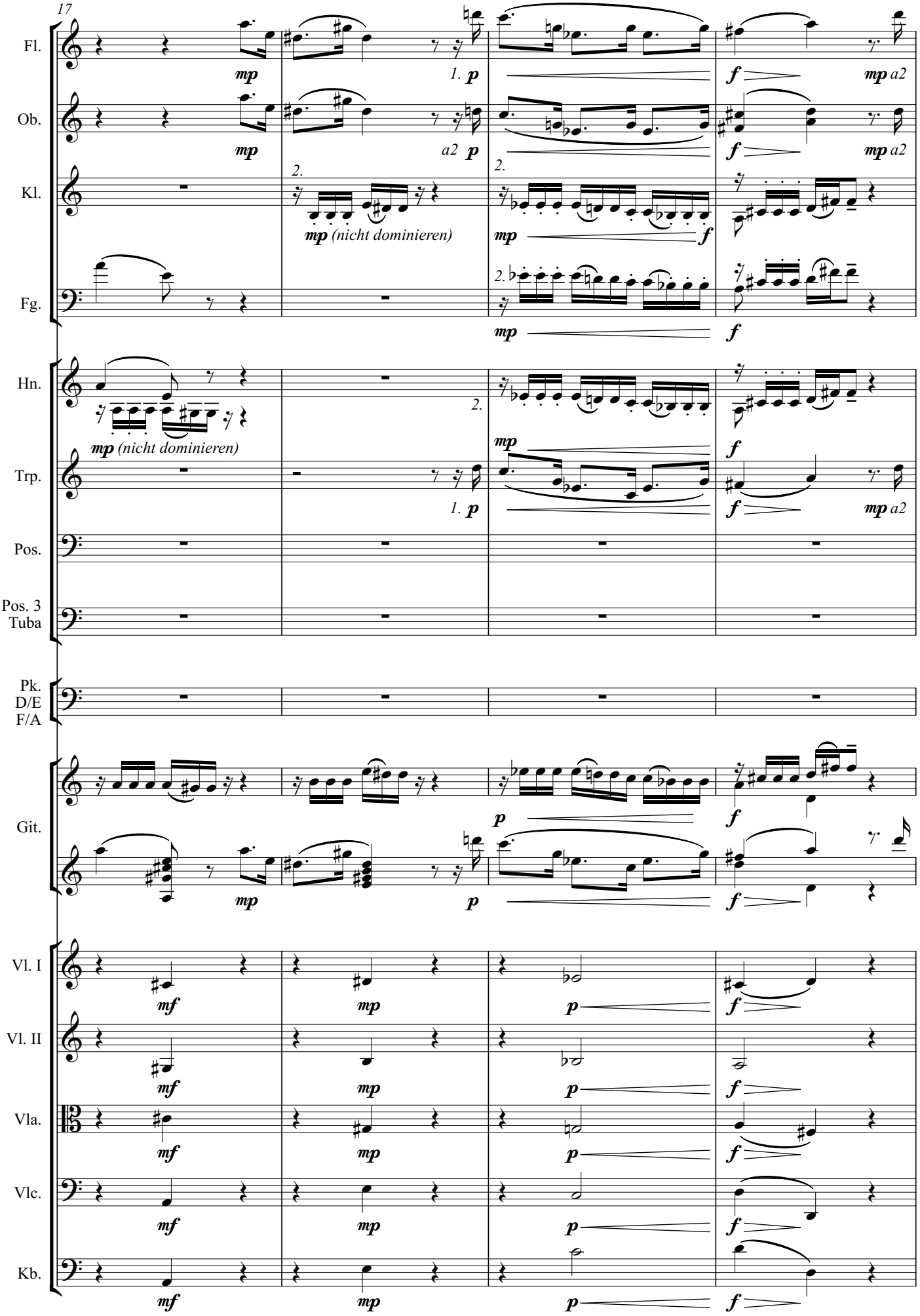
Kb.

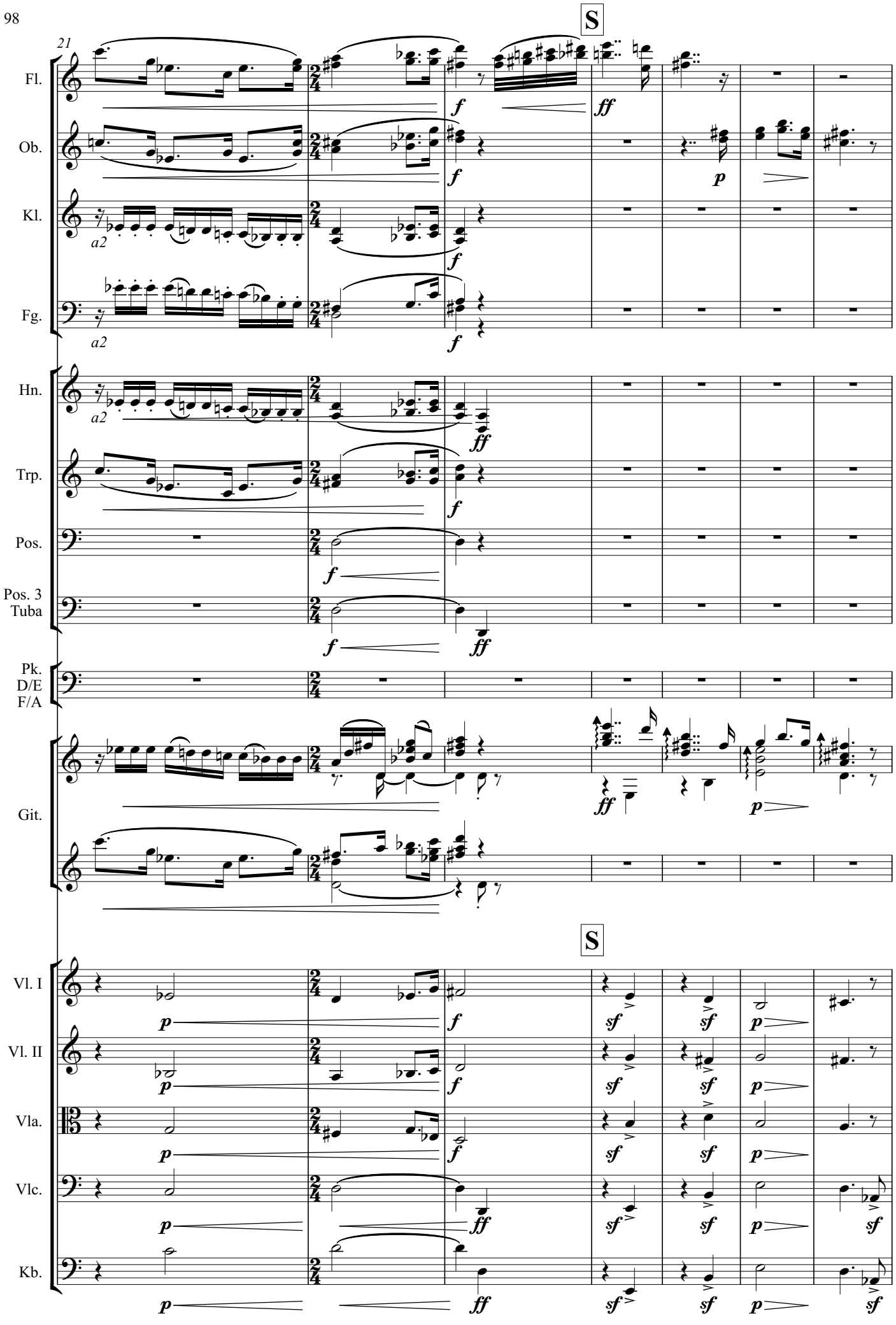
pizz.

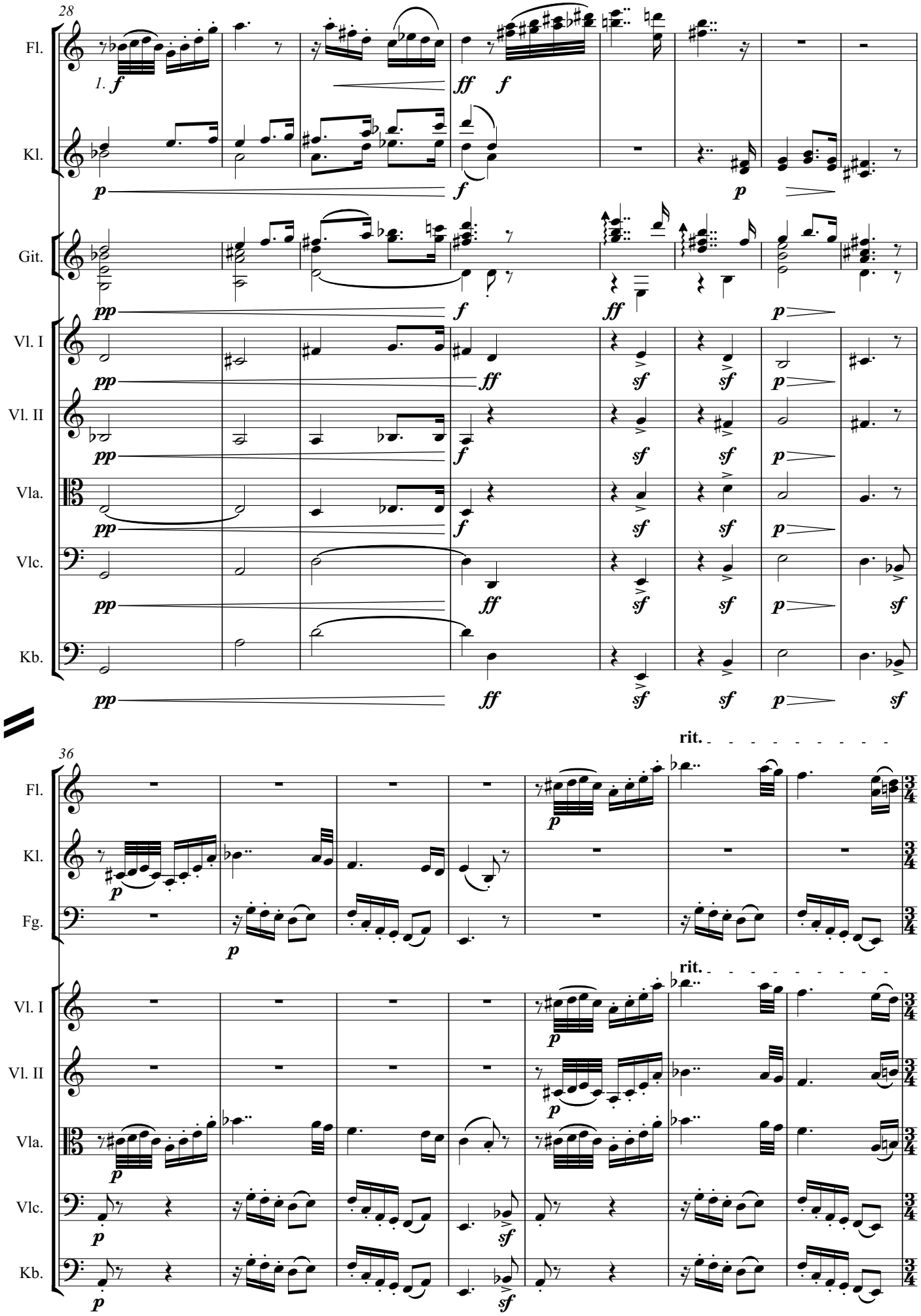
p


7
R
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1. mp
1. mp
1. f
1. f
1. mf
1. mp (nicht dominieren)
2. mp (nicht dominieren)
1. mf
hervor
mp (nicht dominieren)
Ossia:
f
mp
mf
R
arco
arco
arco
arco
arco

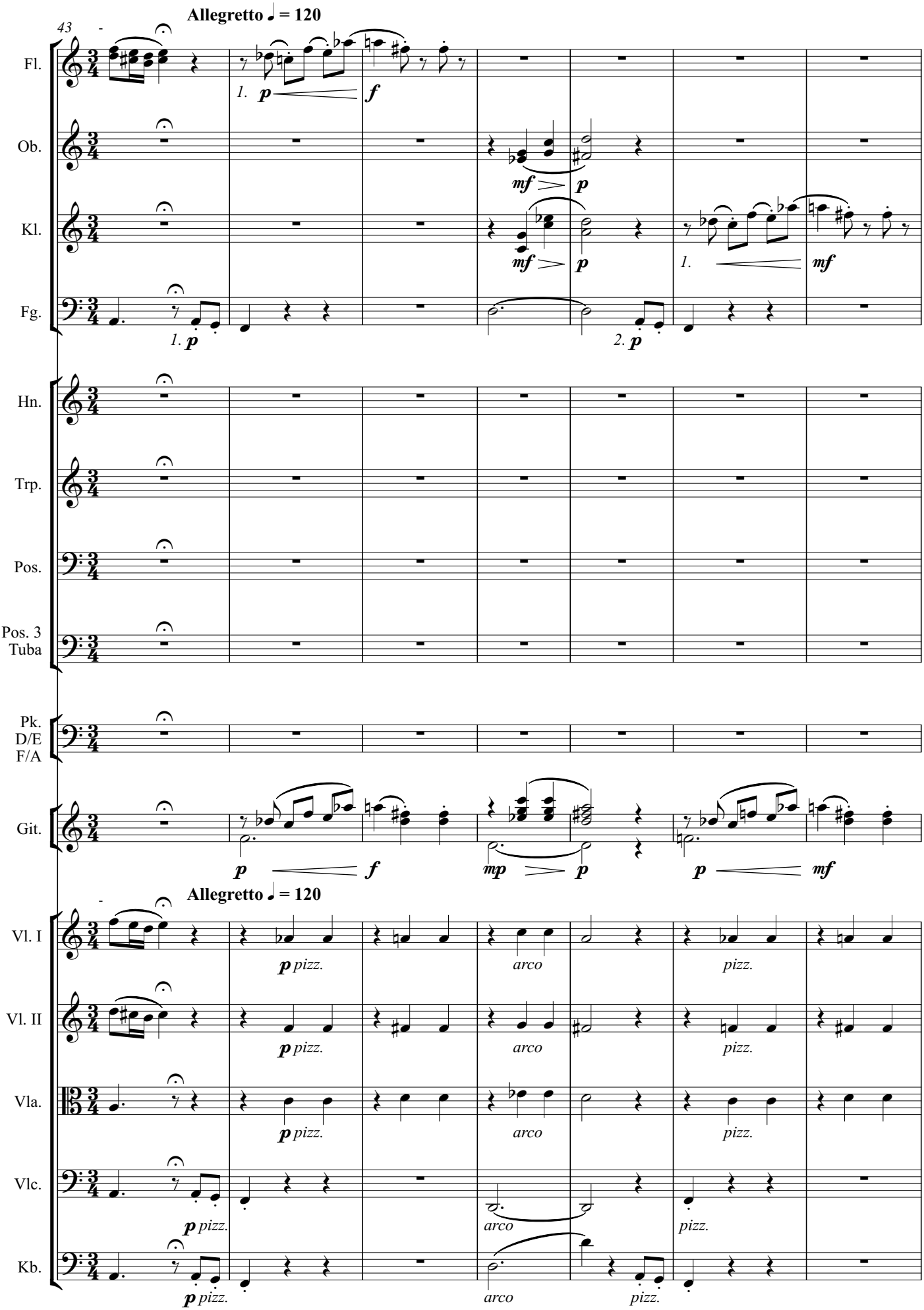

12
Fl.
2. mp (nicht dominieren)
1. p
f
2. mp (nicht dominieren)
Ob.
Kl.
2.
1.
mp (nicht dominieren)
p
hervor
f
Fg.
1. p
f
f
Hn.
2. p
f
1. f
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
p
f
p
f
f
Vl. I
Vl. II
Vla.
Vlc.
Kb.

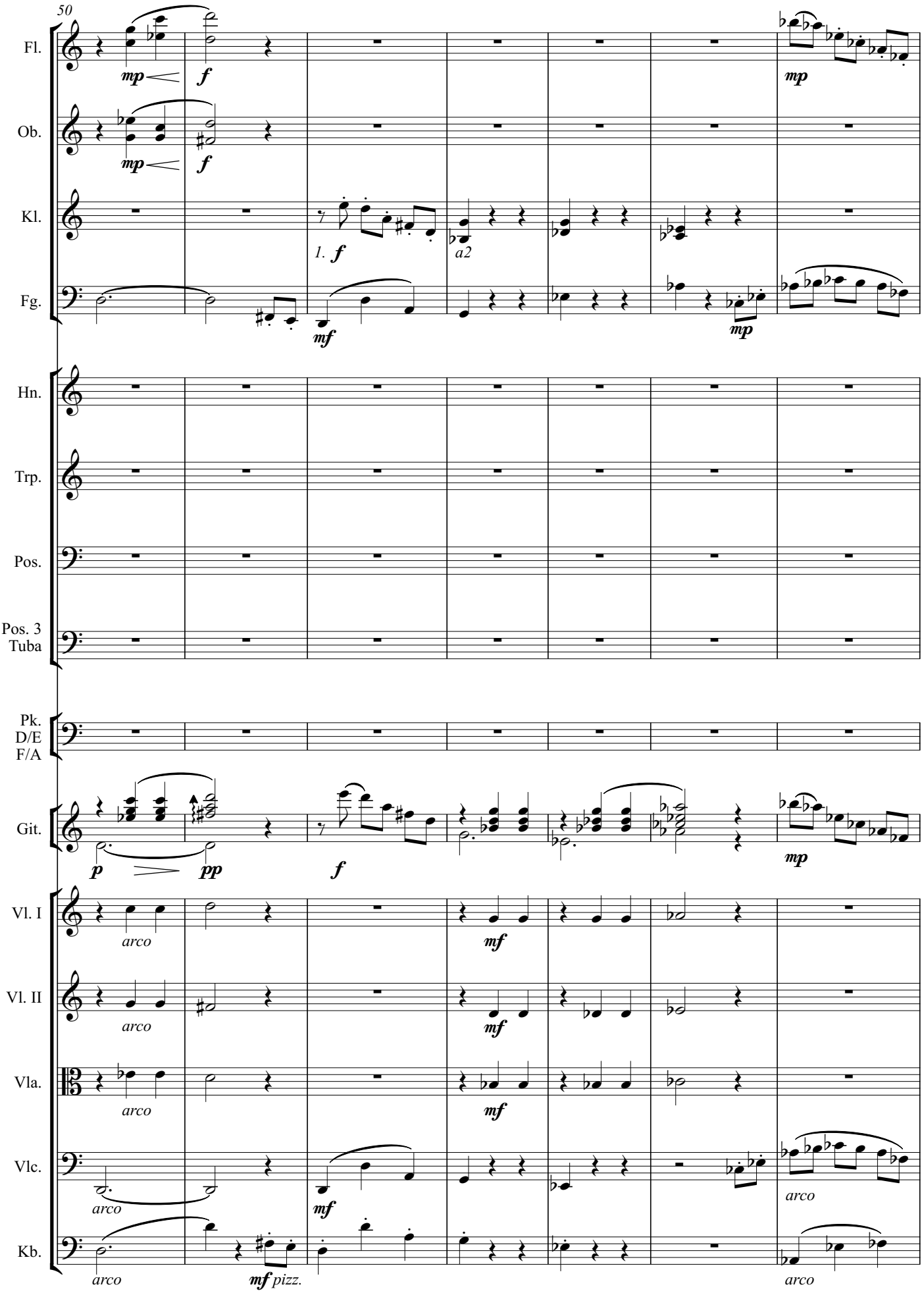

17
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
1. p
a2
2.
mp (nicht dominieren)
f
mp a2
mf
p

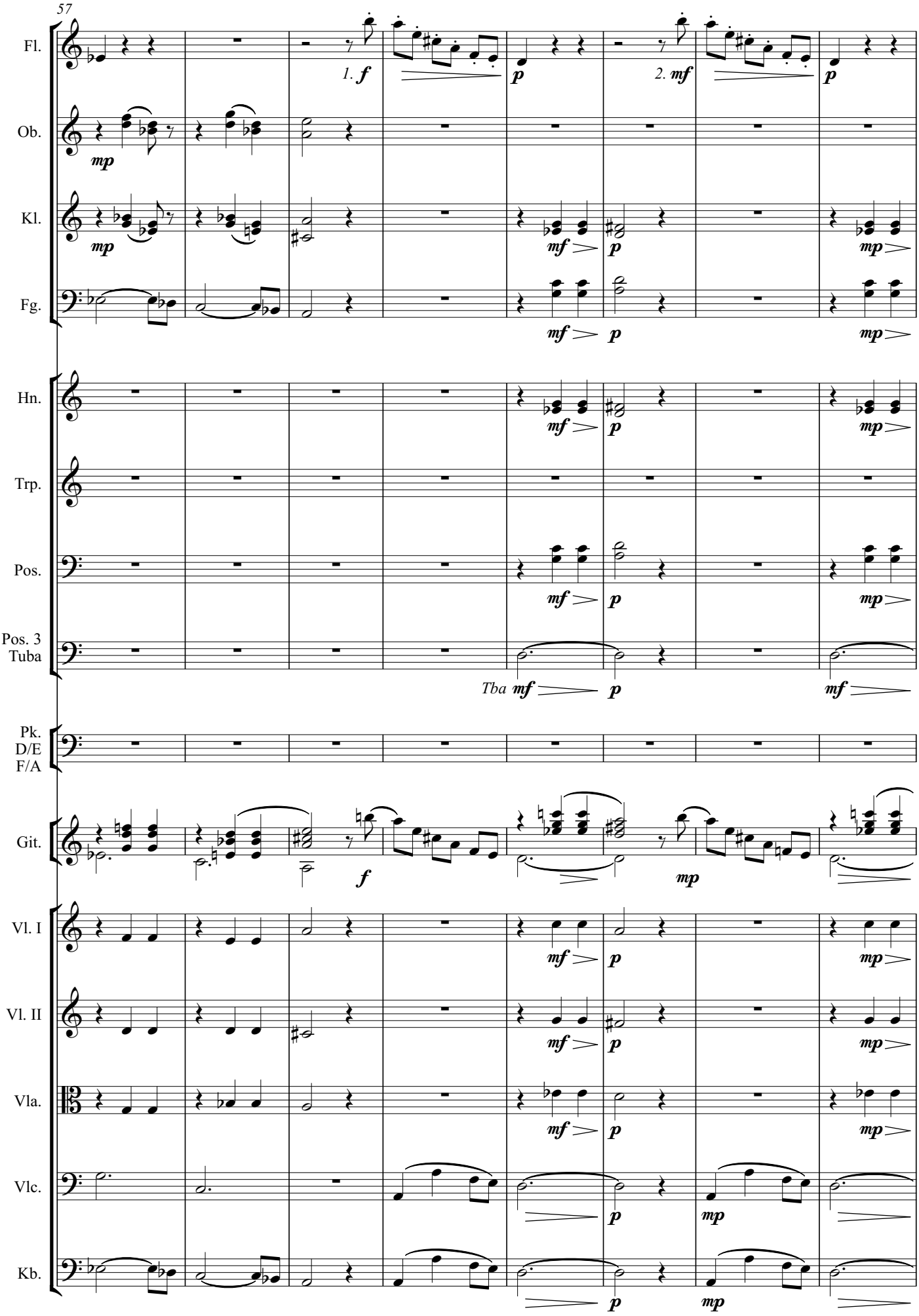

21
S
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
S
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
a2

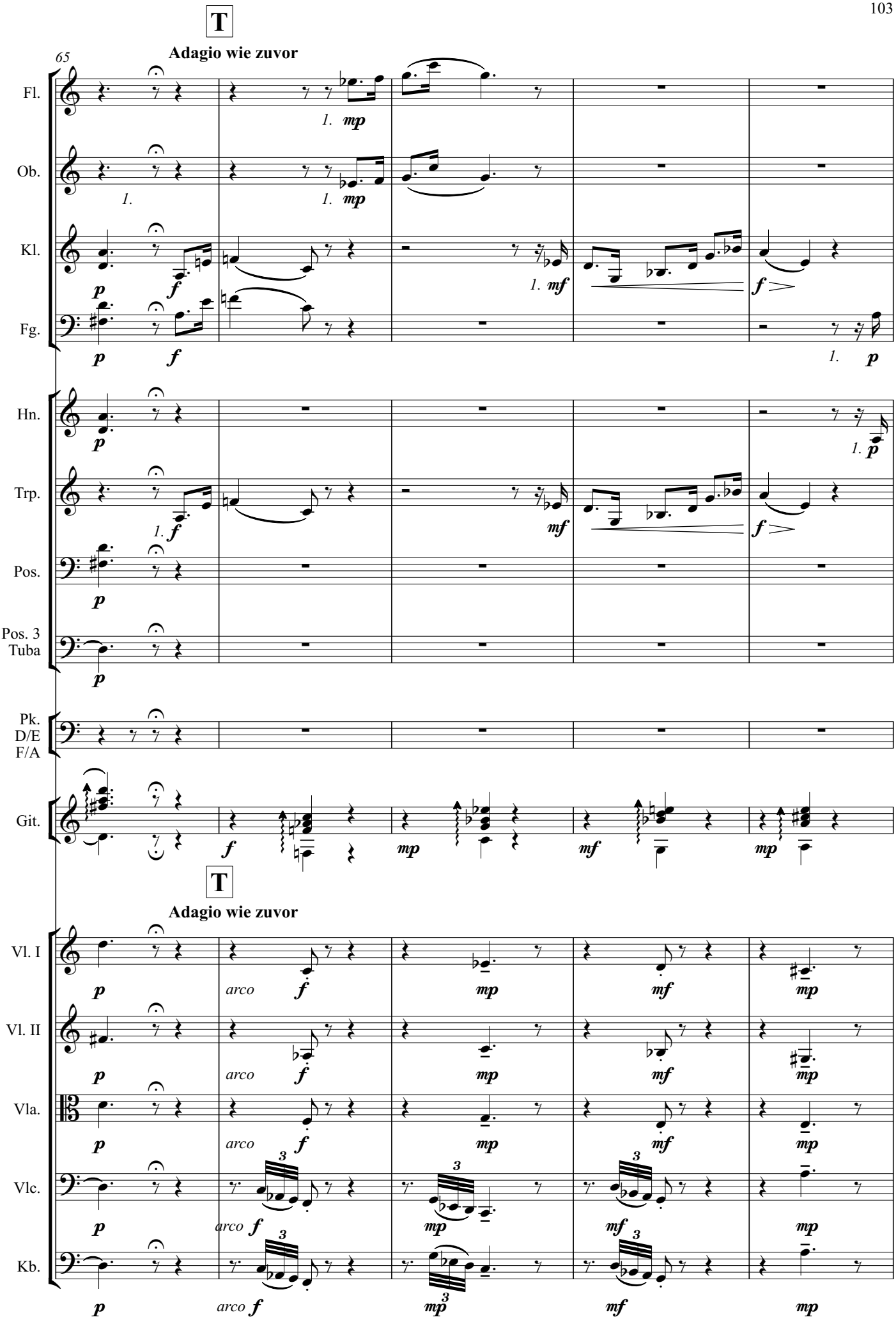

28
Fl.
Kl.
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
36
rit.
Fg.

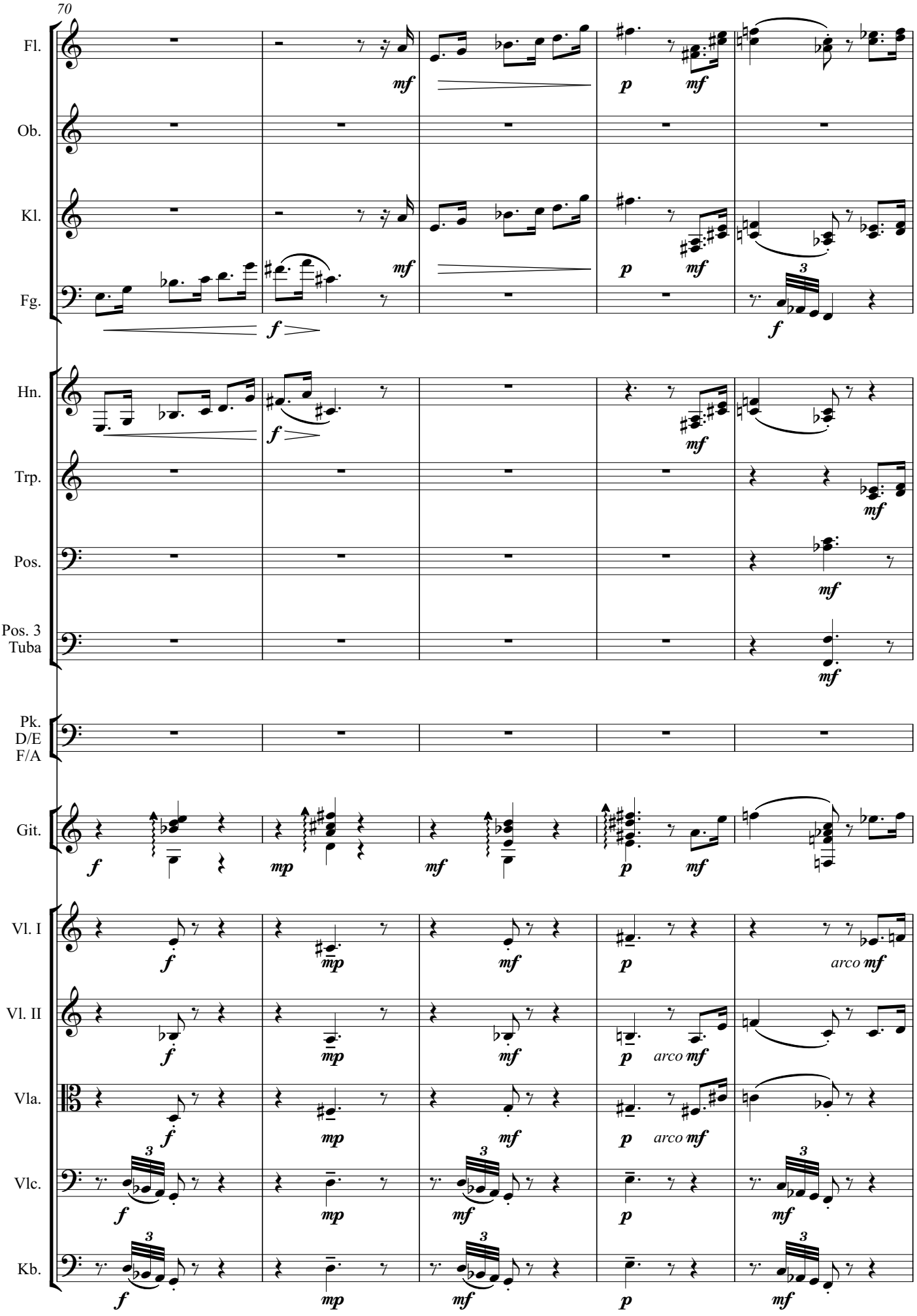
Interludio

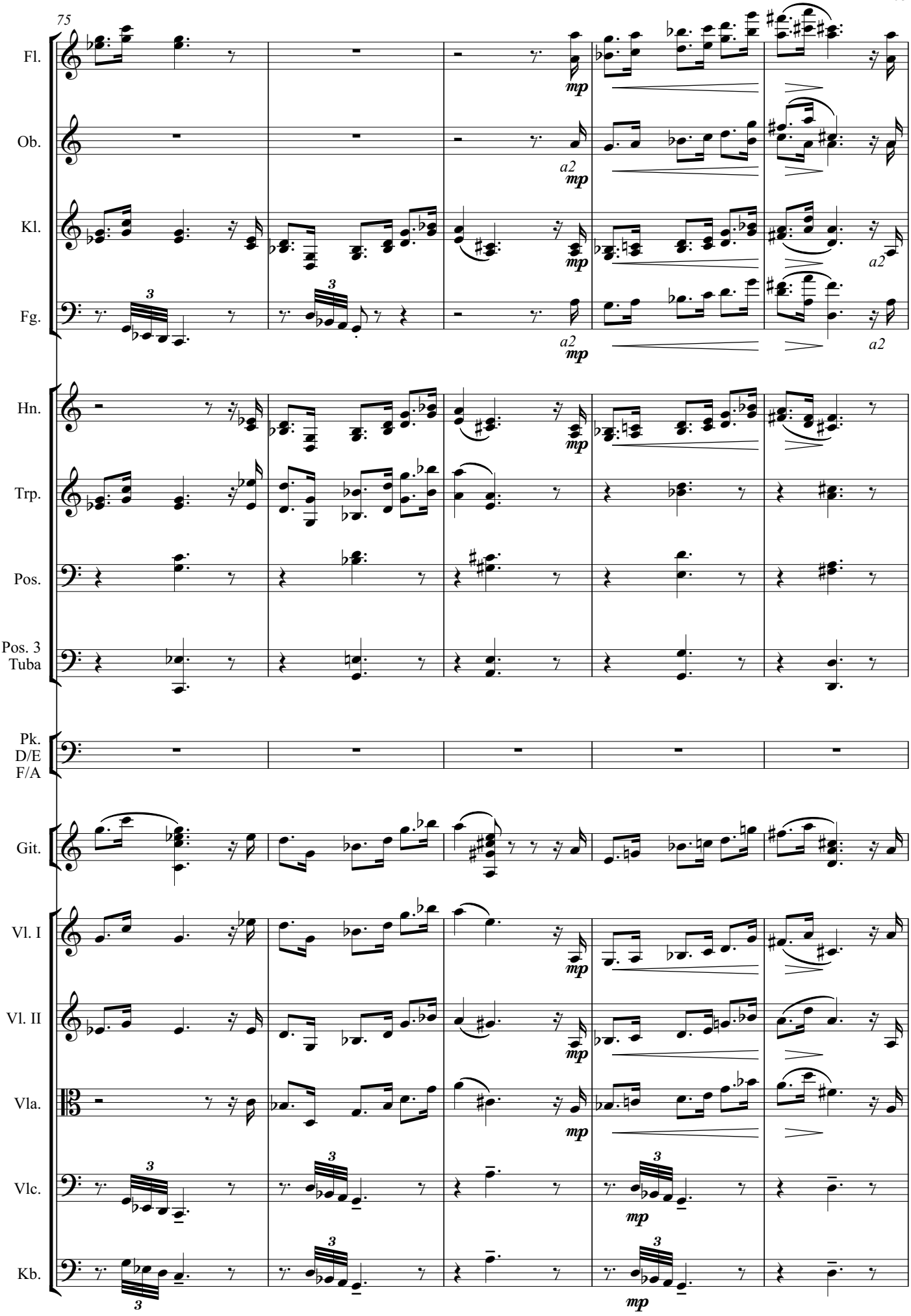

Allegretto ♩ = 120
43
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Allegretto ♩ = 120
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
2.
p
f
mf
mp
pizz.
arco

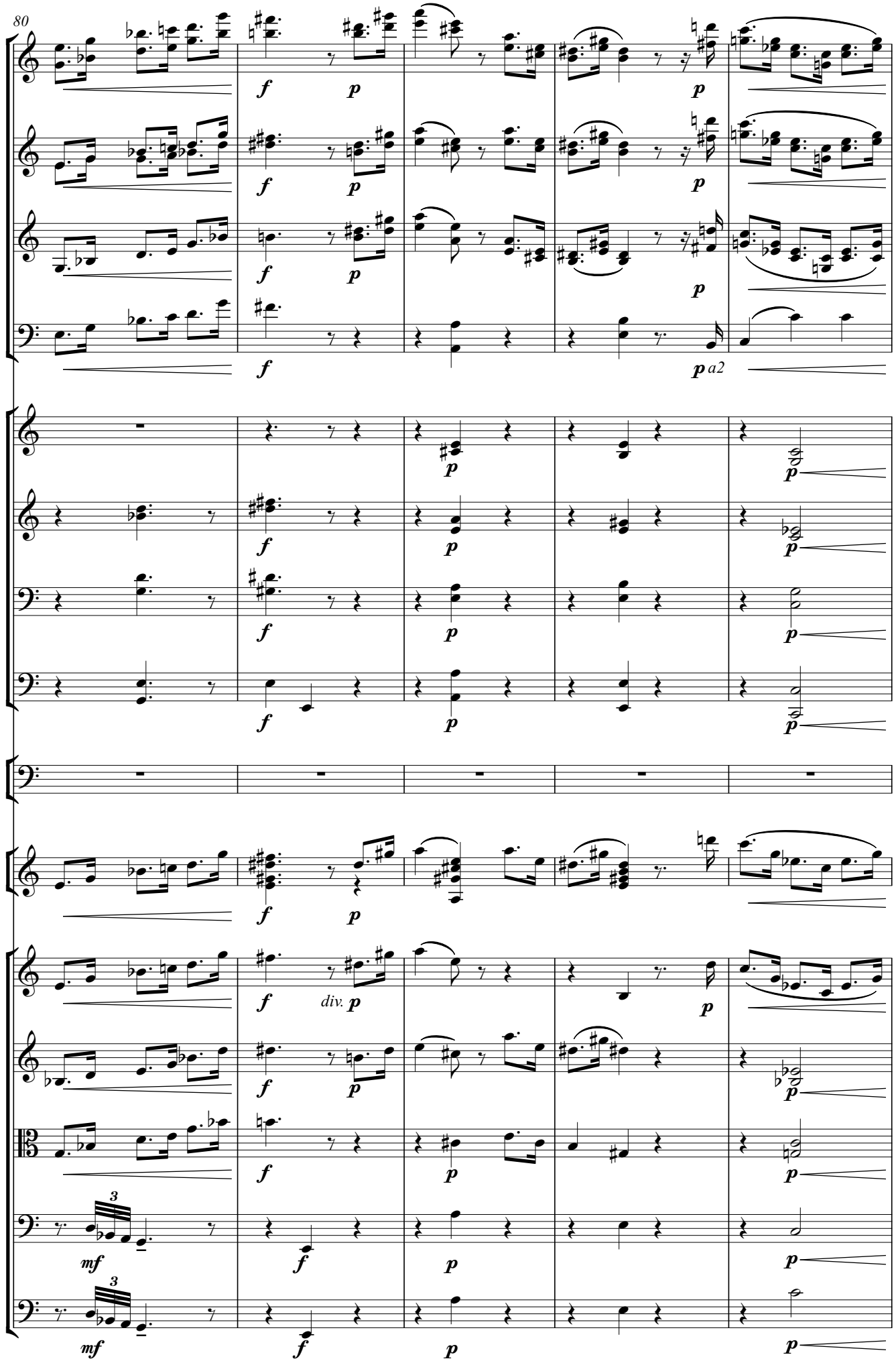

50
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
f
1. f
a2
mf
p
pp
arco
pizz.

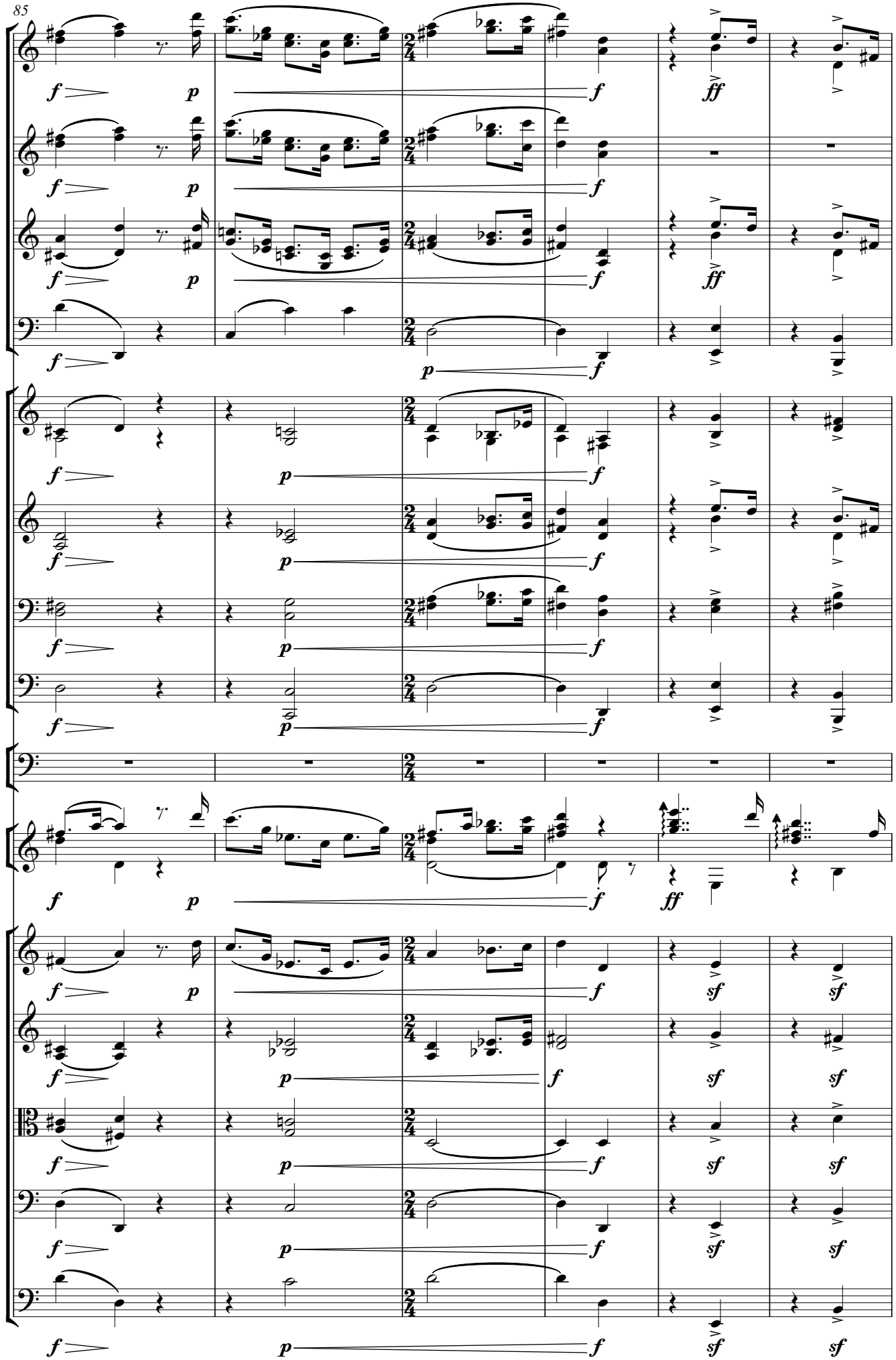

57
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1. f
2. mf
Tba

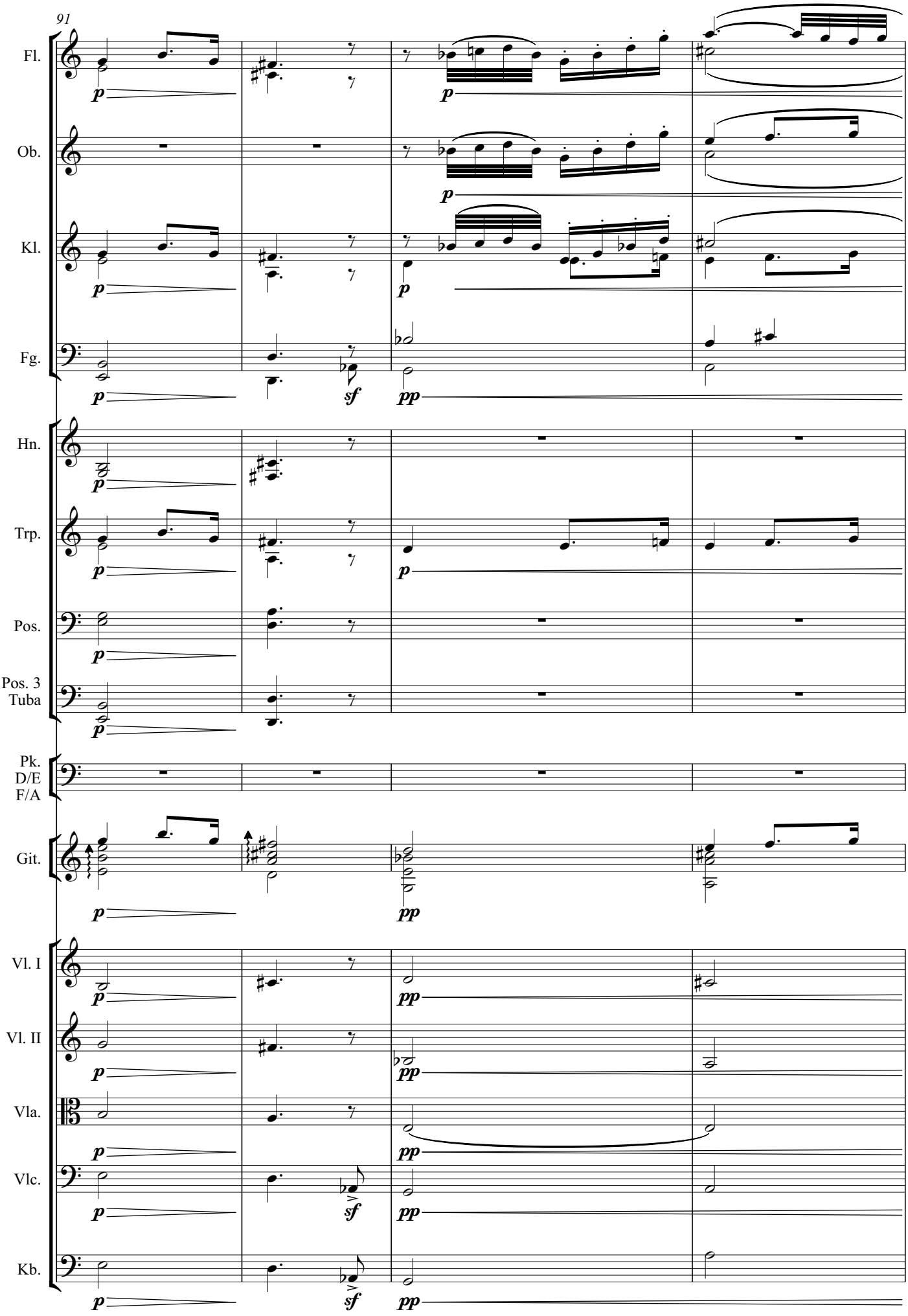

T
Adagio wie zuvor
65
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
T
Adagio wie zuvor
Vl. I
Vl. II
Vla.
Vlc.
Kb.
arco

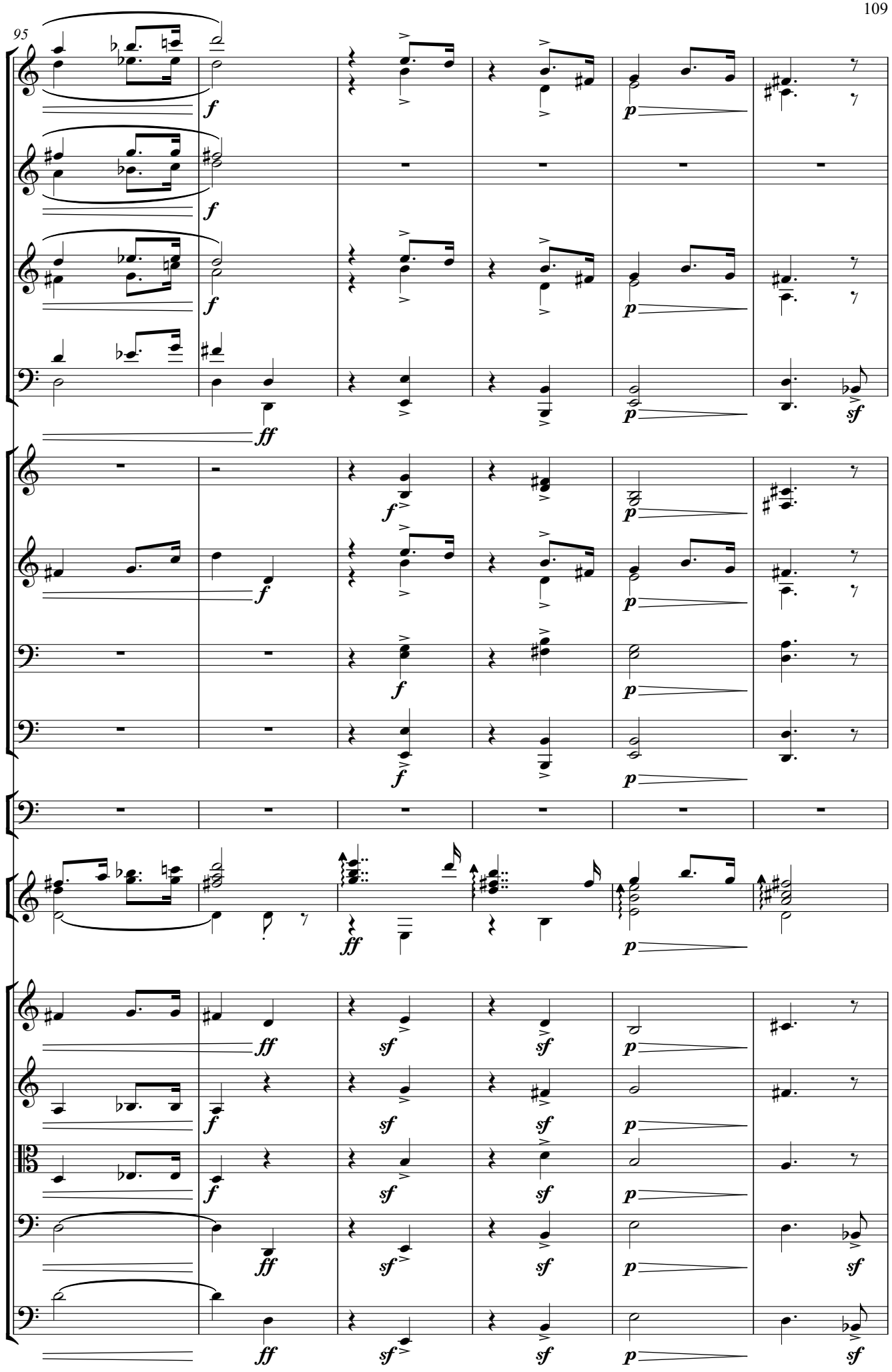

70
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
arco

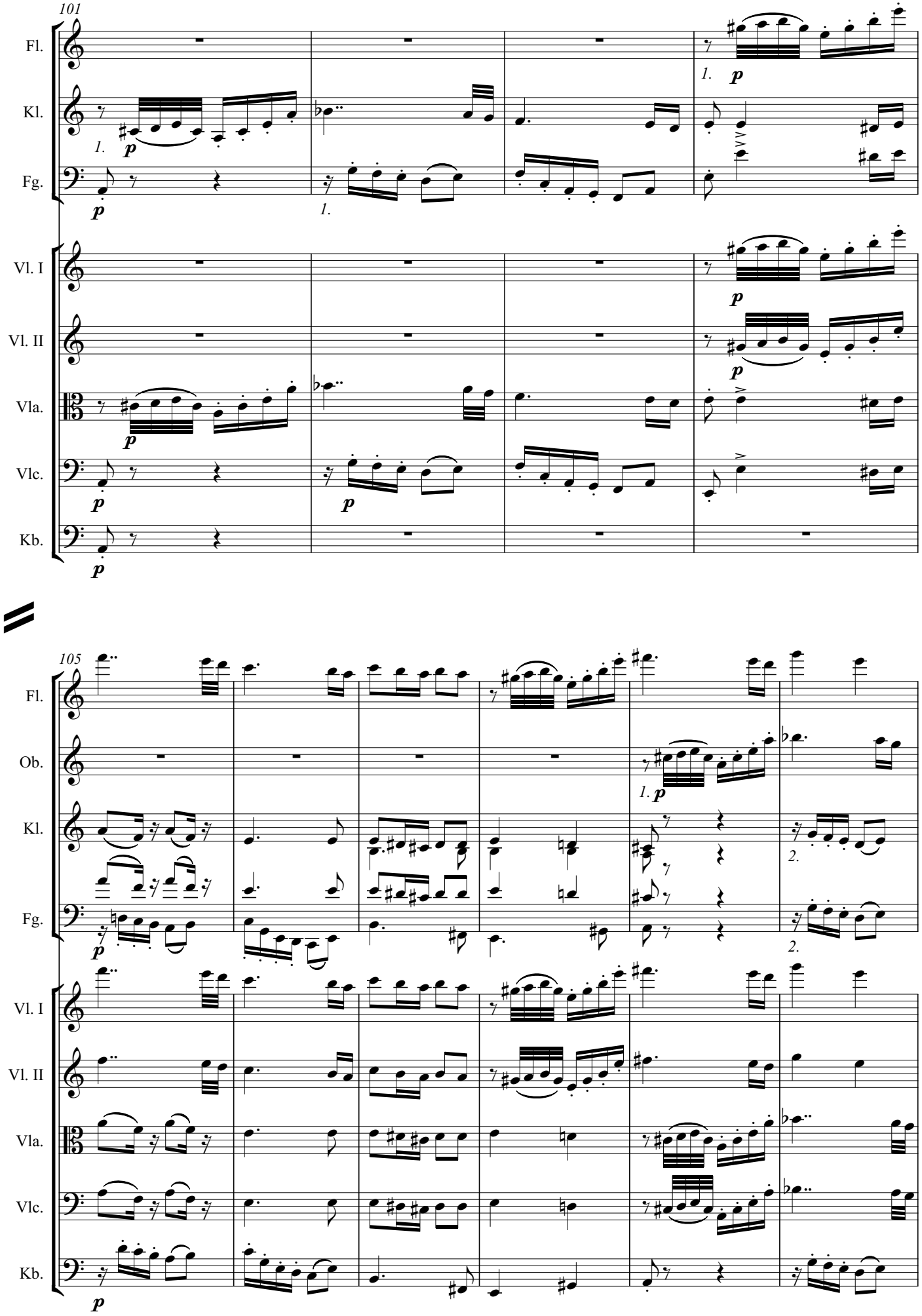

75
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
a2
3

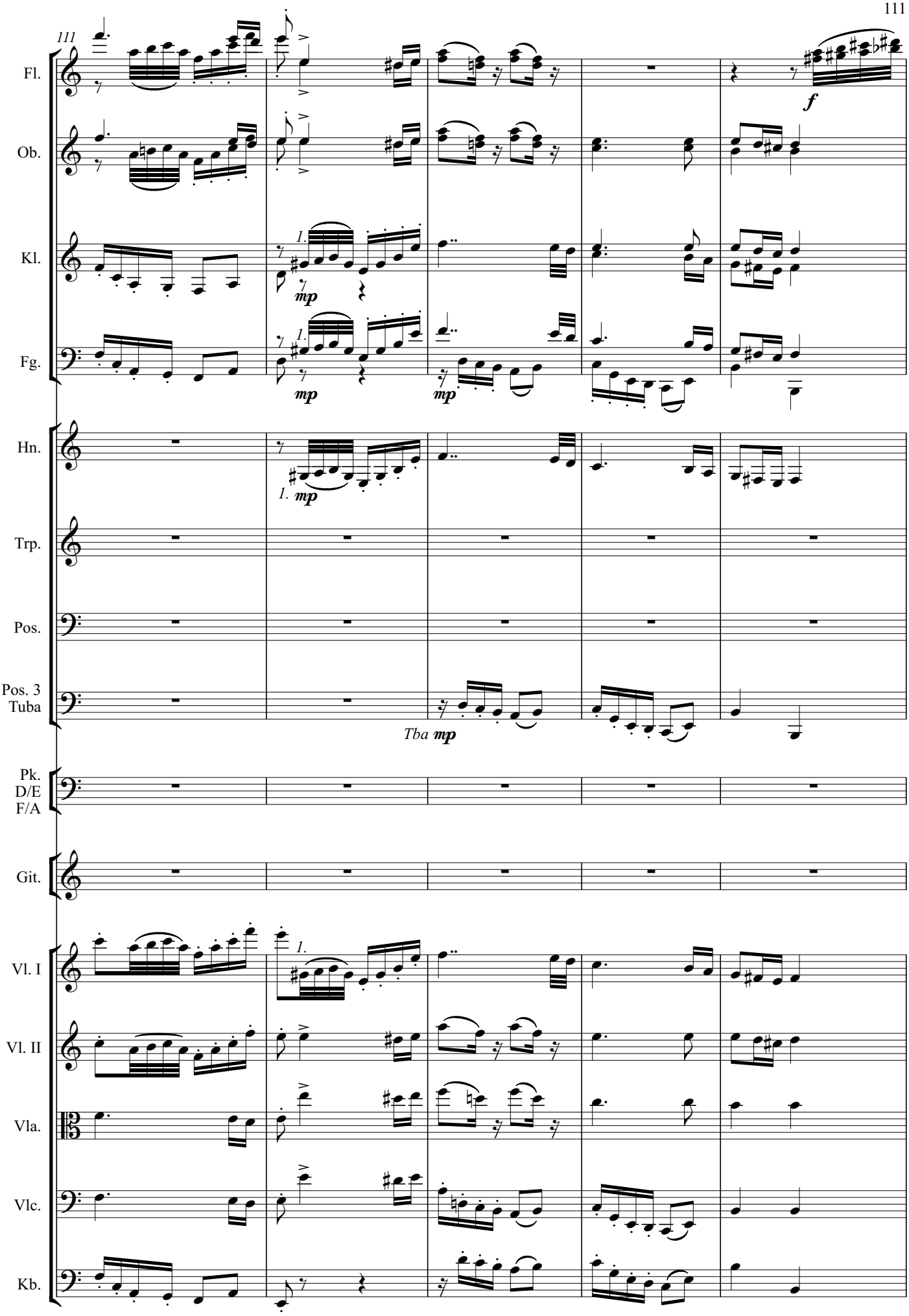

80
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
div.

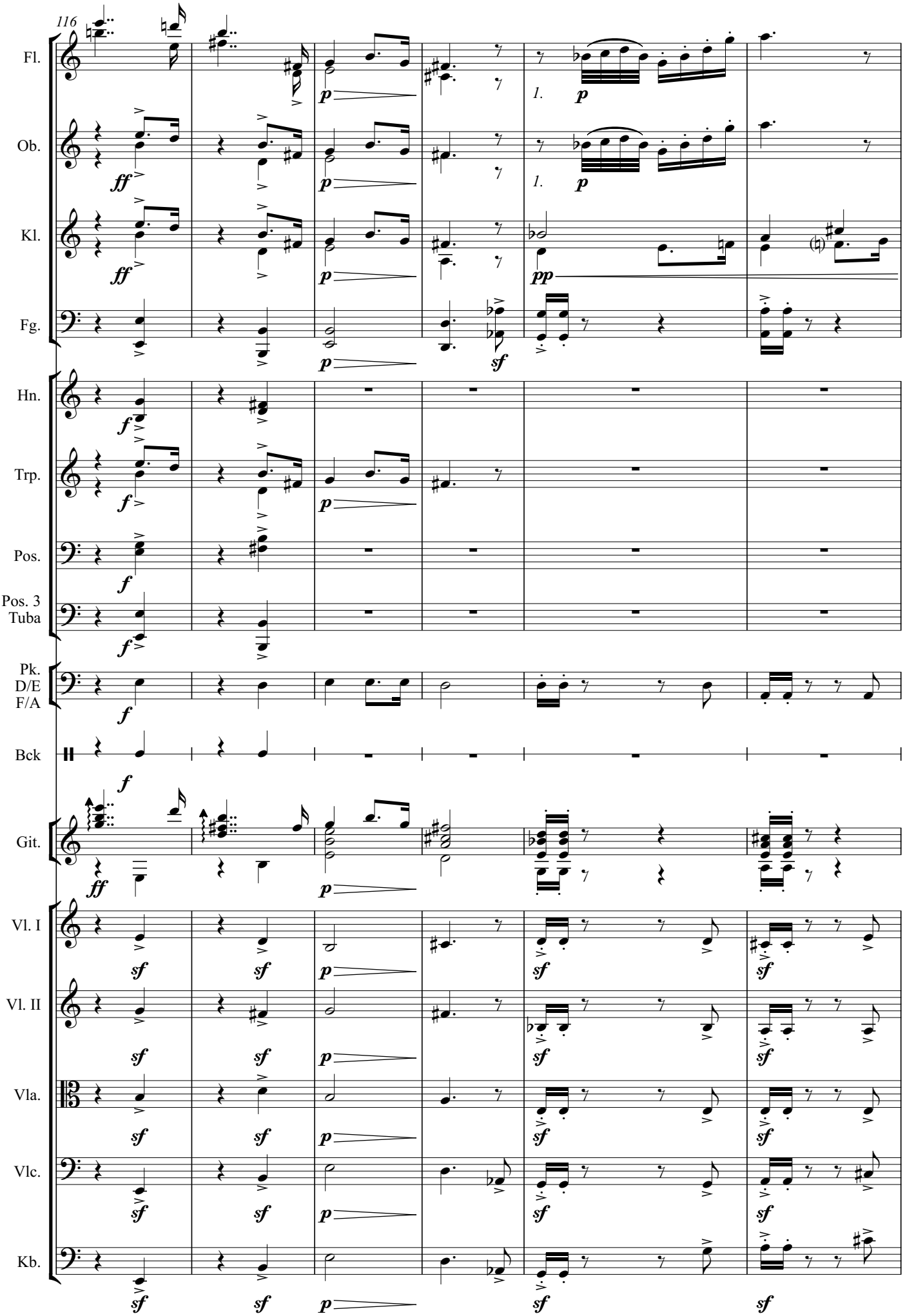

85
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.

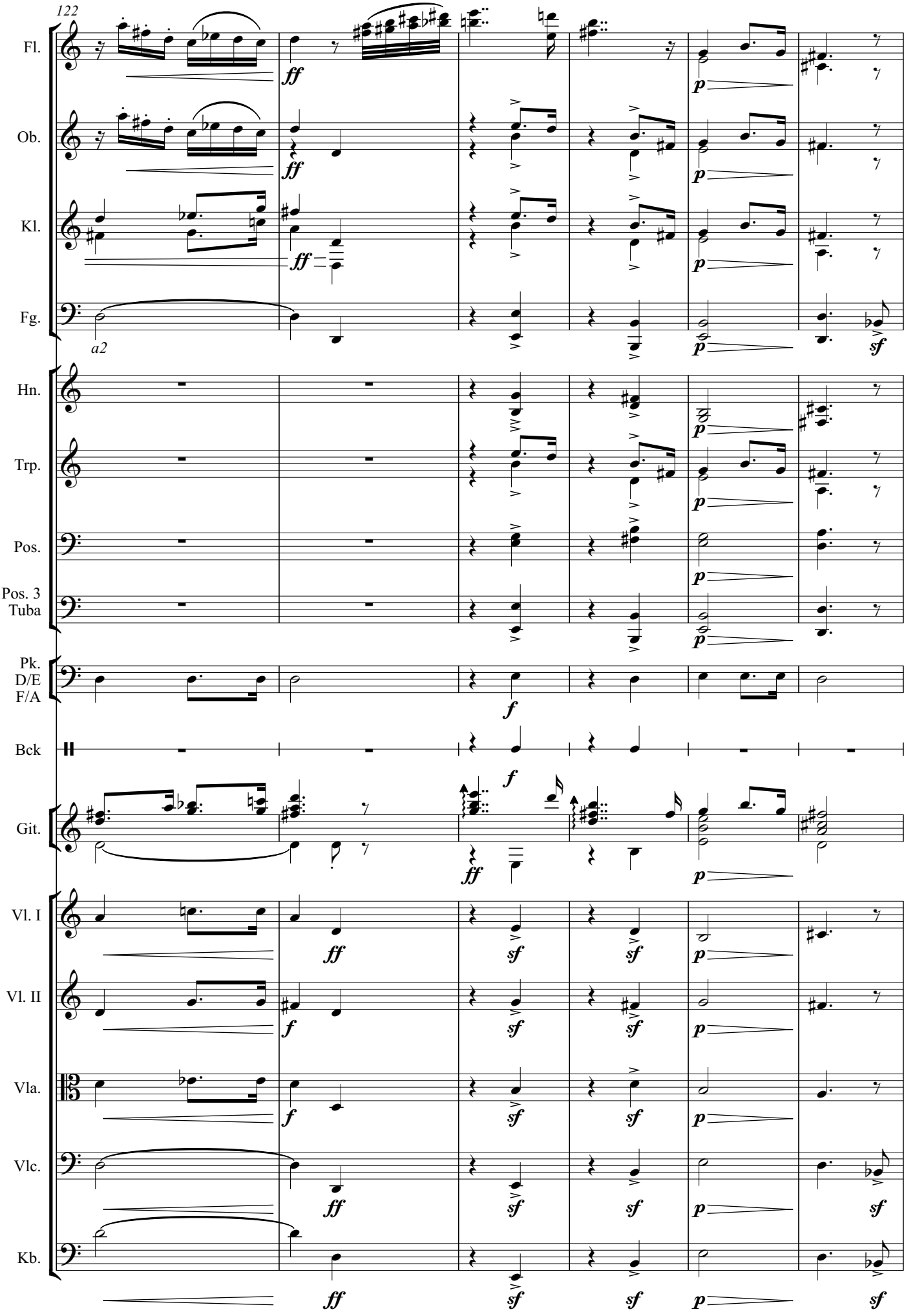

91
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
p
sf
pp

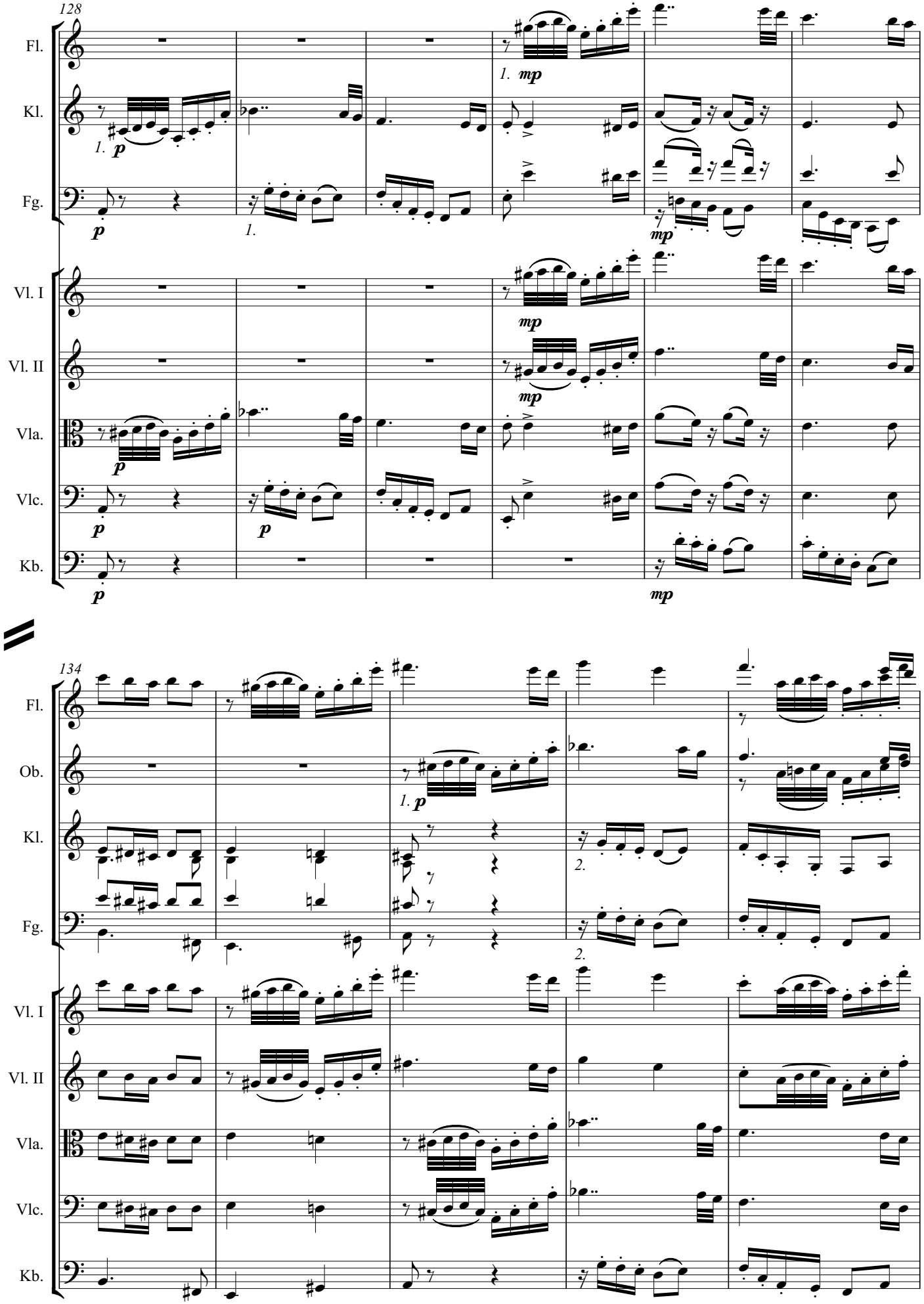

95
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
ff
p
sf

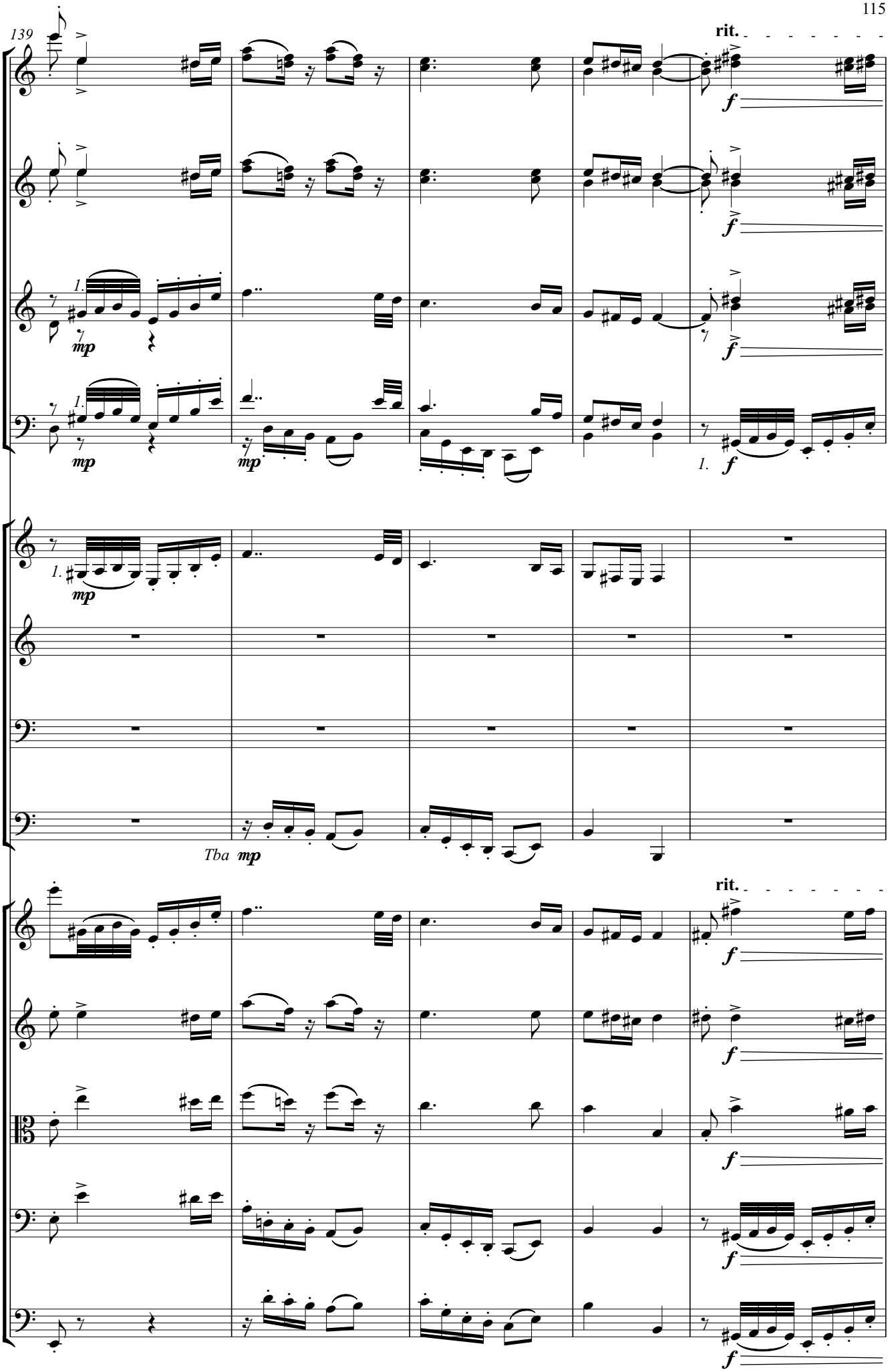

101
Fl.
Kl.
Fg.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
105
Ob.

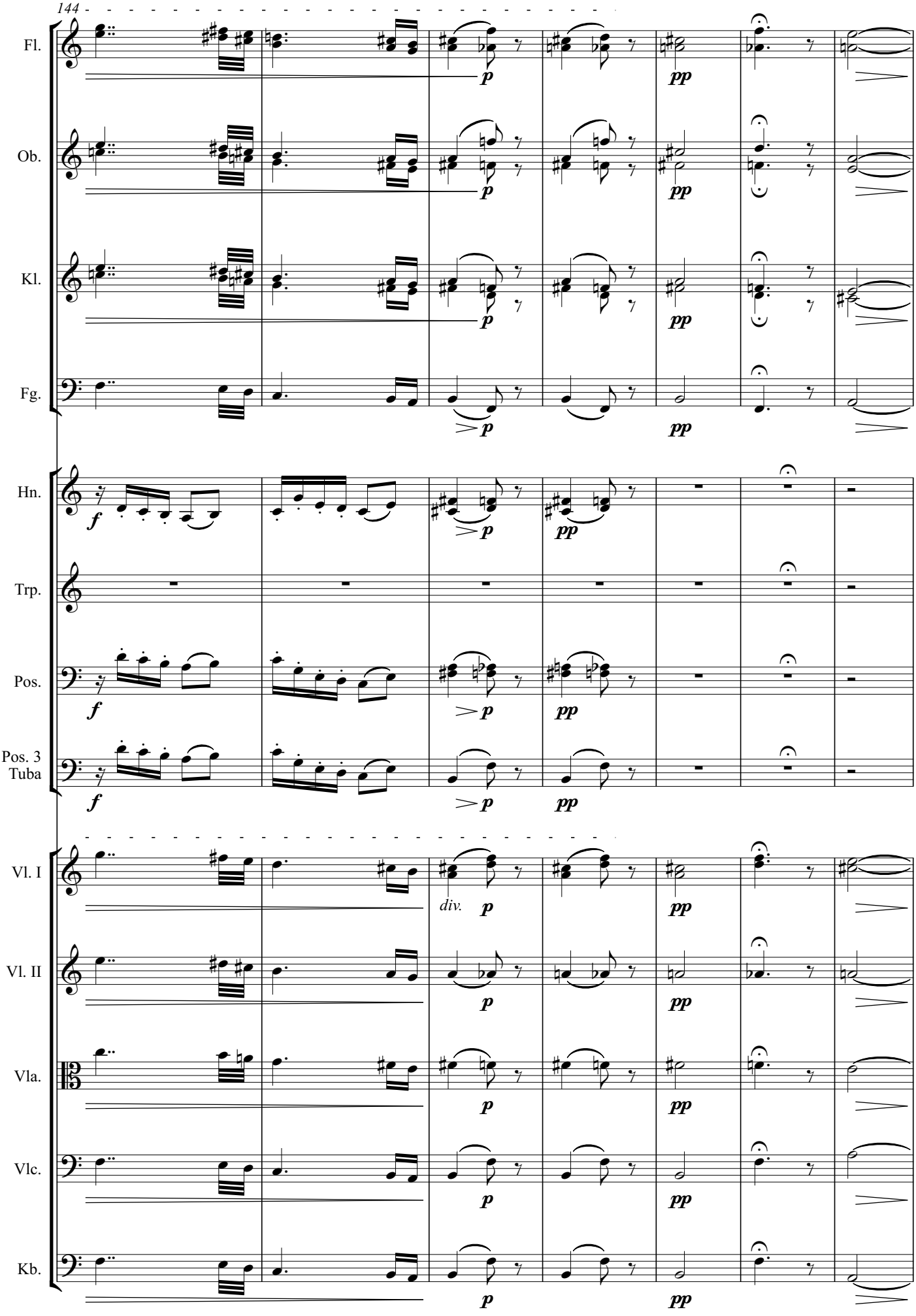

111
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
mp
f
Tba mp

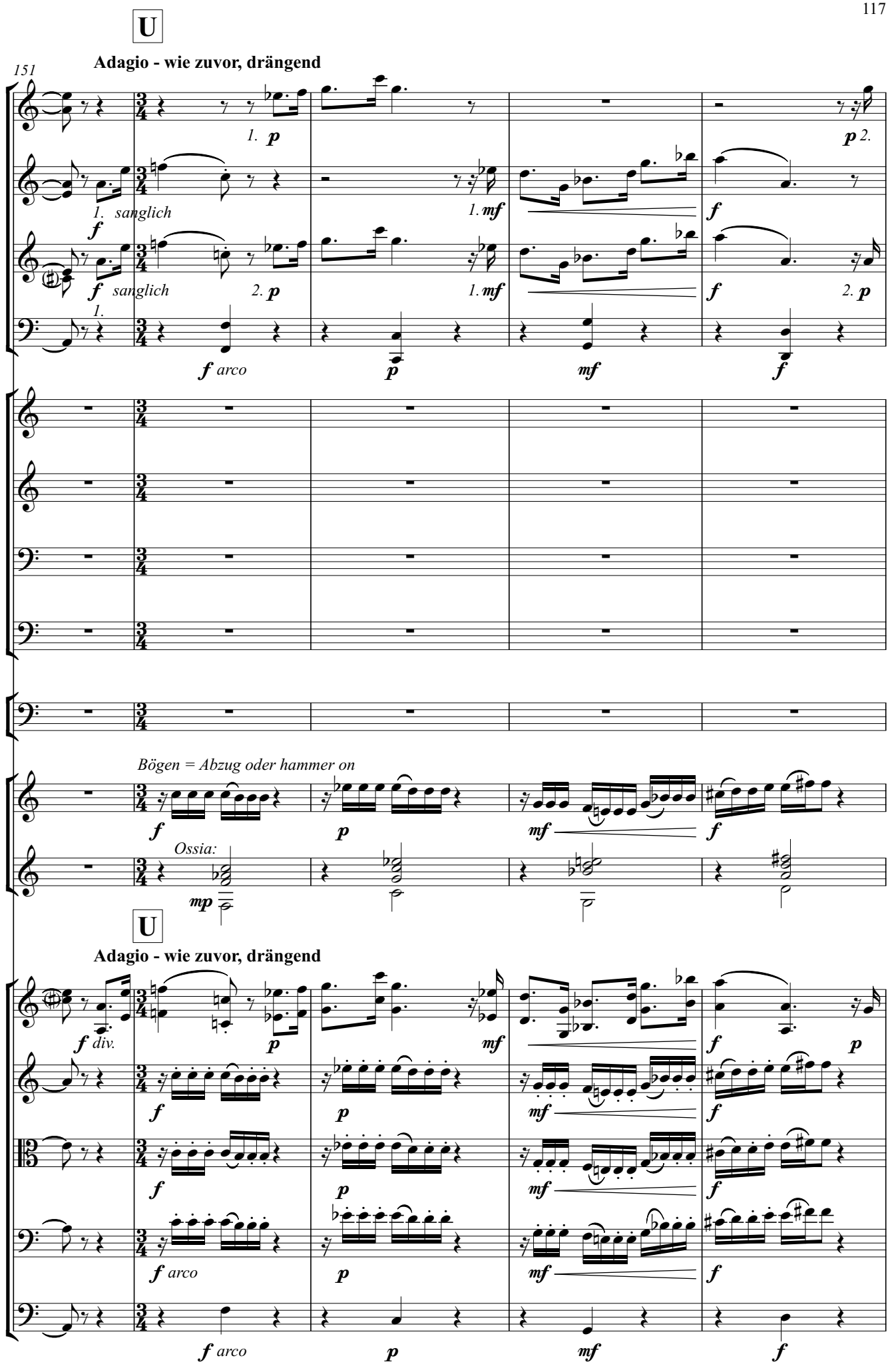

116
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
1.

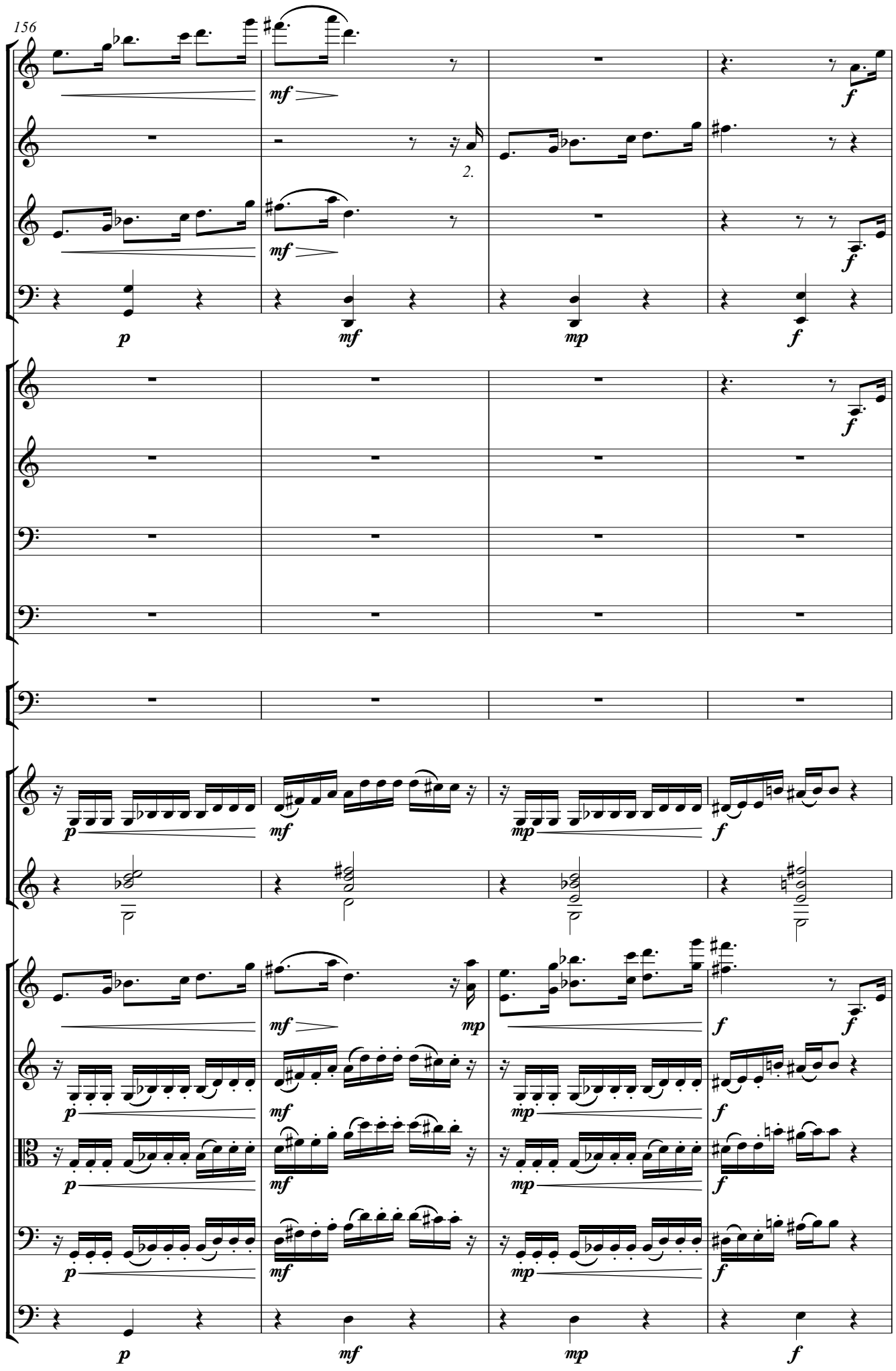

122
Fl.
Ob.
Kl.
Fg.
a2
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ff
f
sf
p

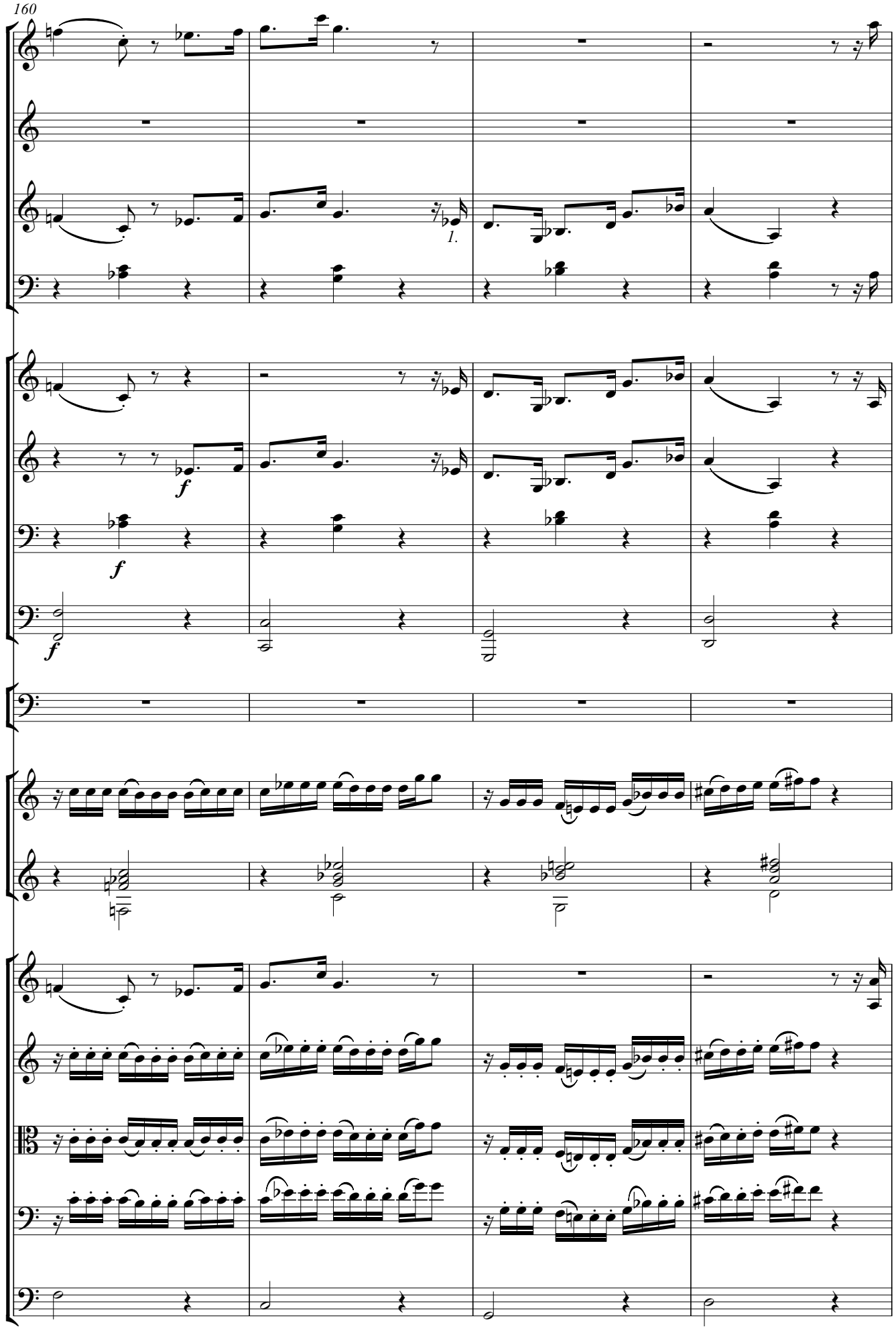

128
Fl.
Kl.
Fg.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
1.
p
mp
134
Ob.
2.

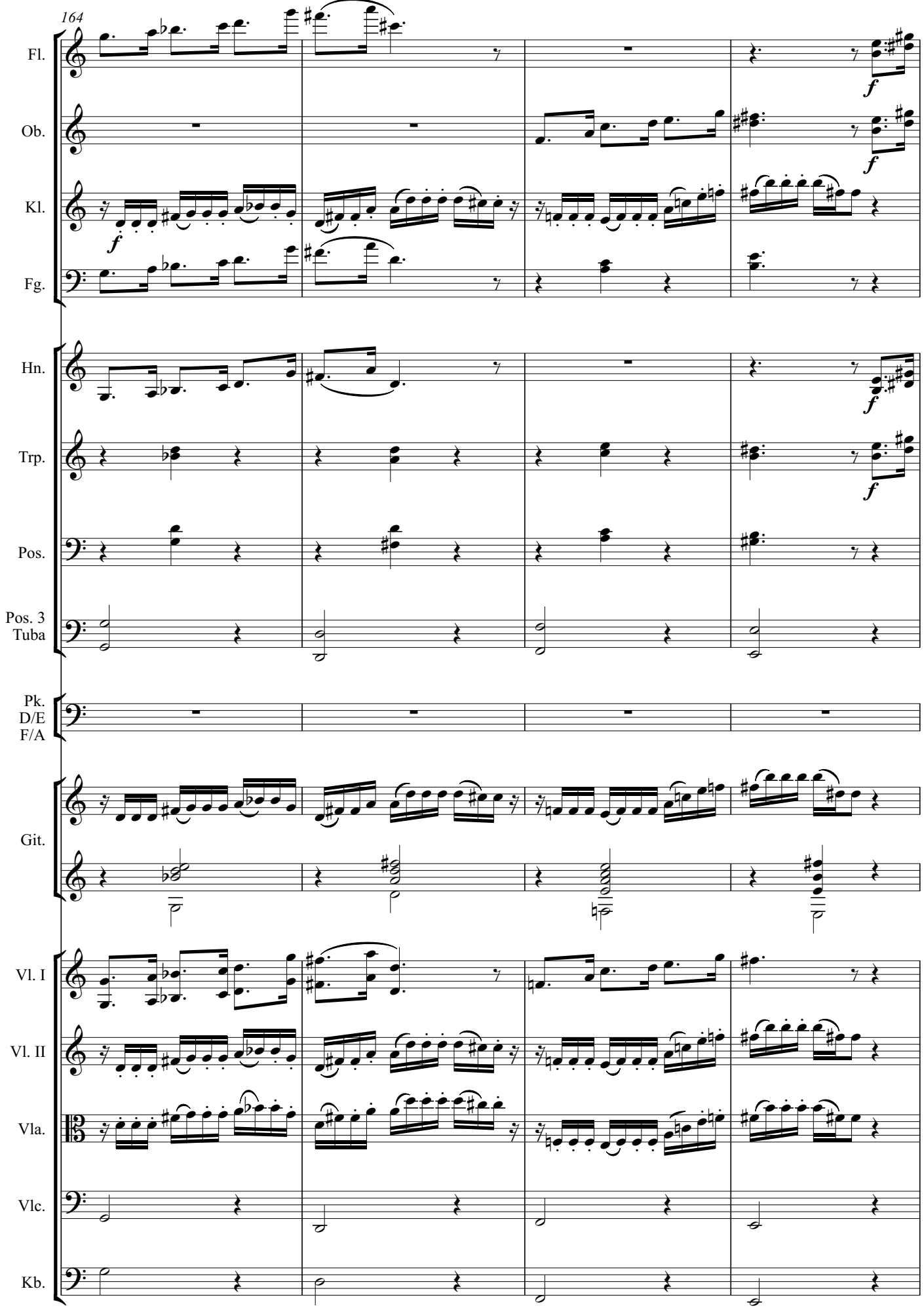

139
rit.
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Tba
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
f

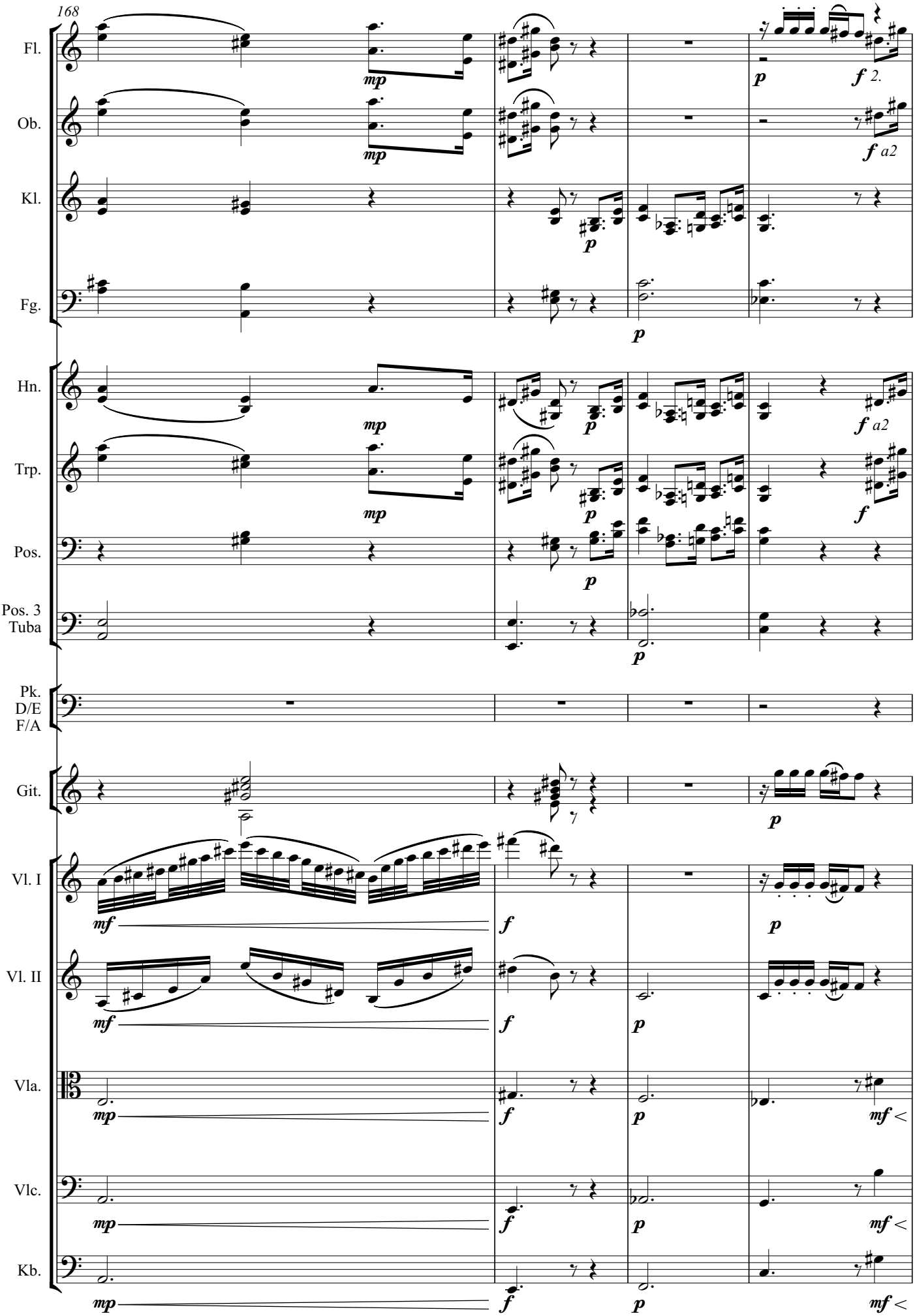

144
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Vl. I
Vl. II
Vla.
Vlc.
Kb.
div.
p
pp
f

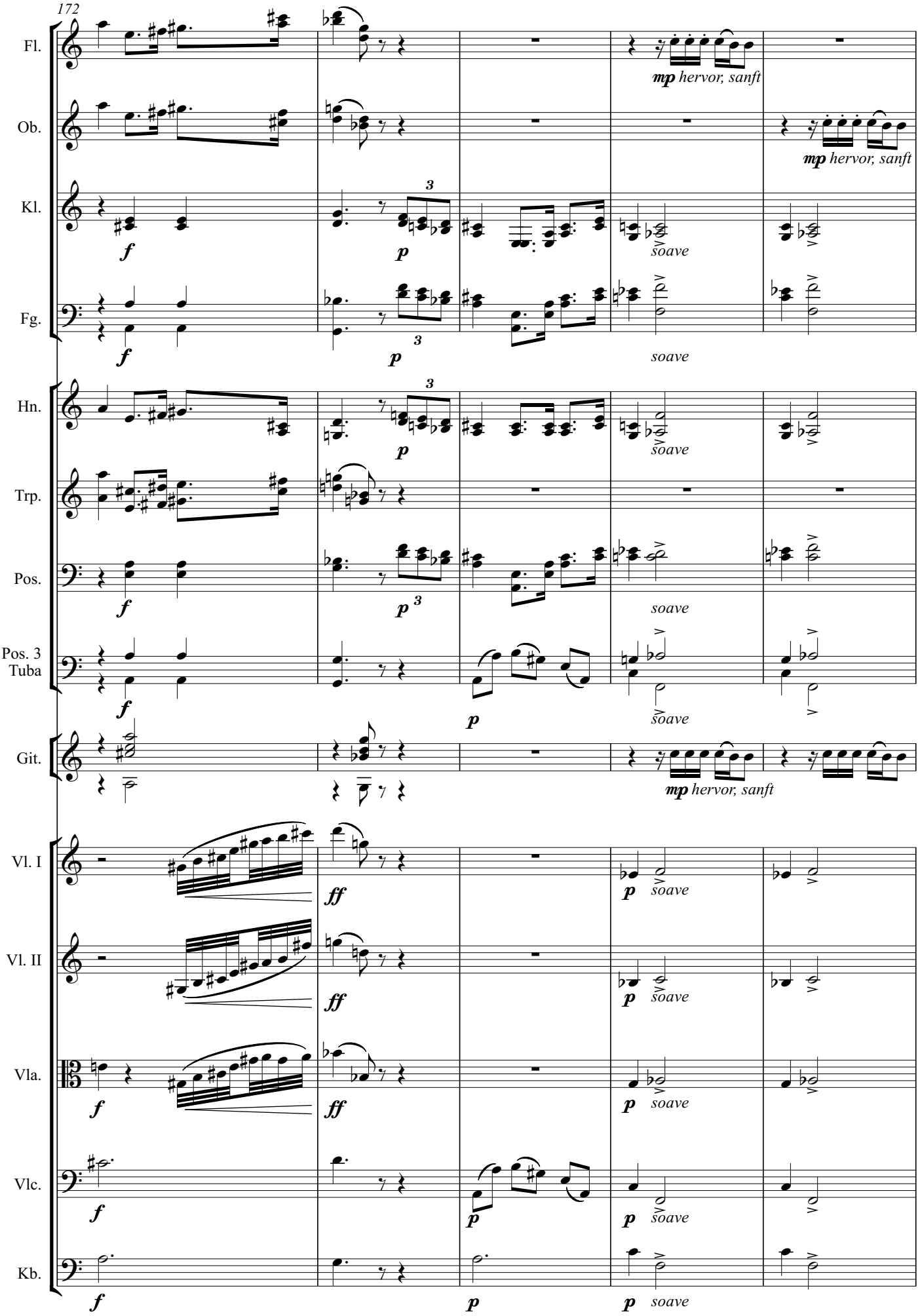

U
Adagio - wie zuvor, drängend
151
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Bögen = Abzug oder hammer on
Ossia:
U
Adagio - wie zuvor, drängend
Vl. I
Vl. II
Vla.
Vlc.
Kb.
sanglich
div.
arco

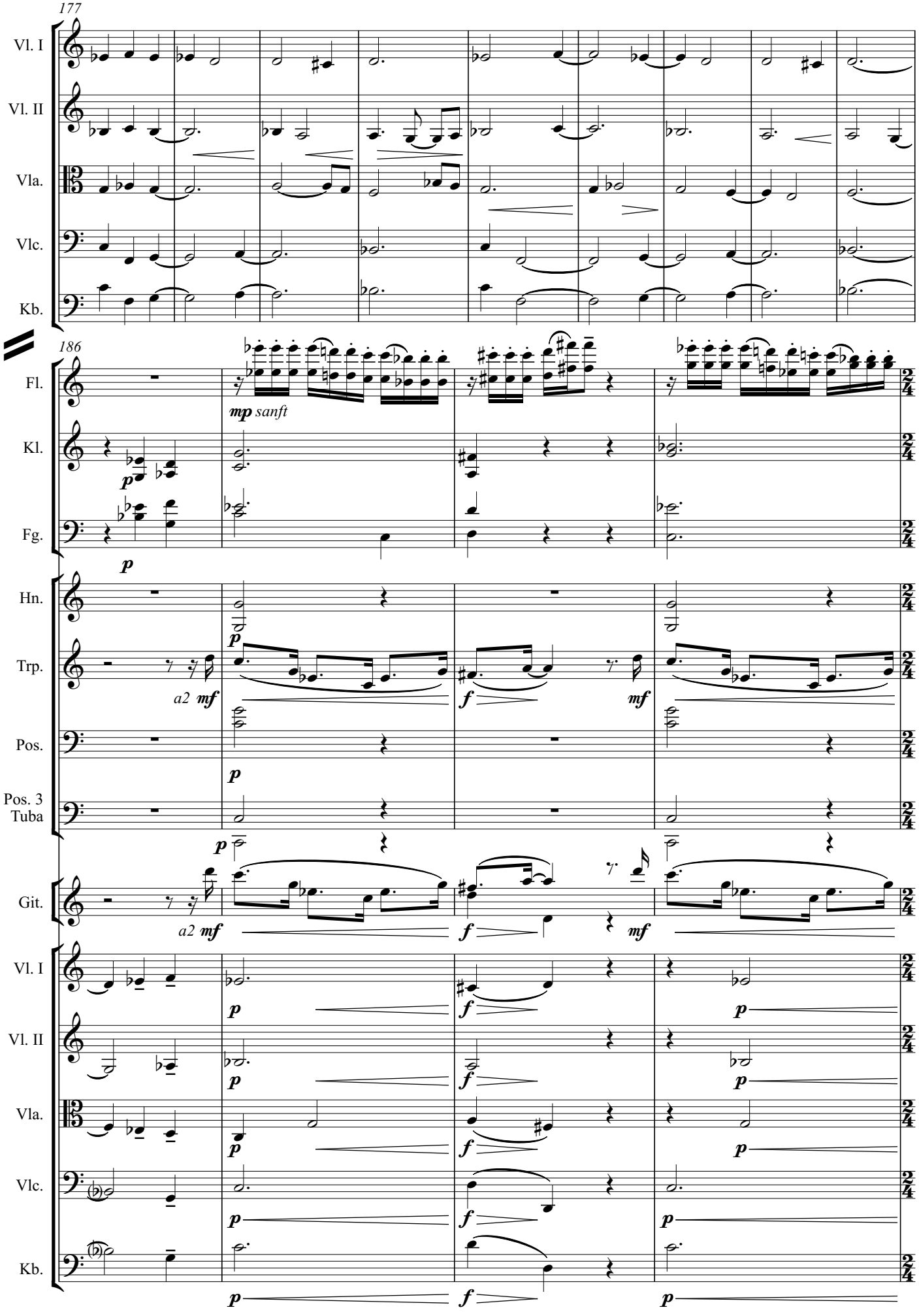

156
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
2.
p
mf
mp
f

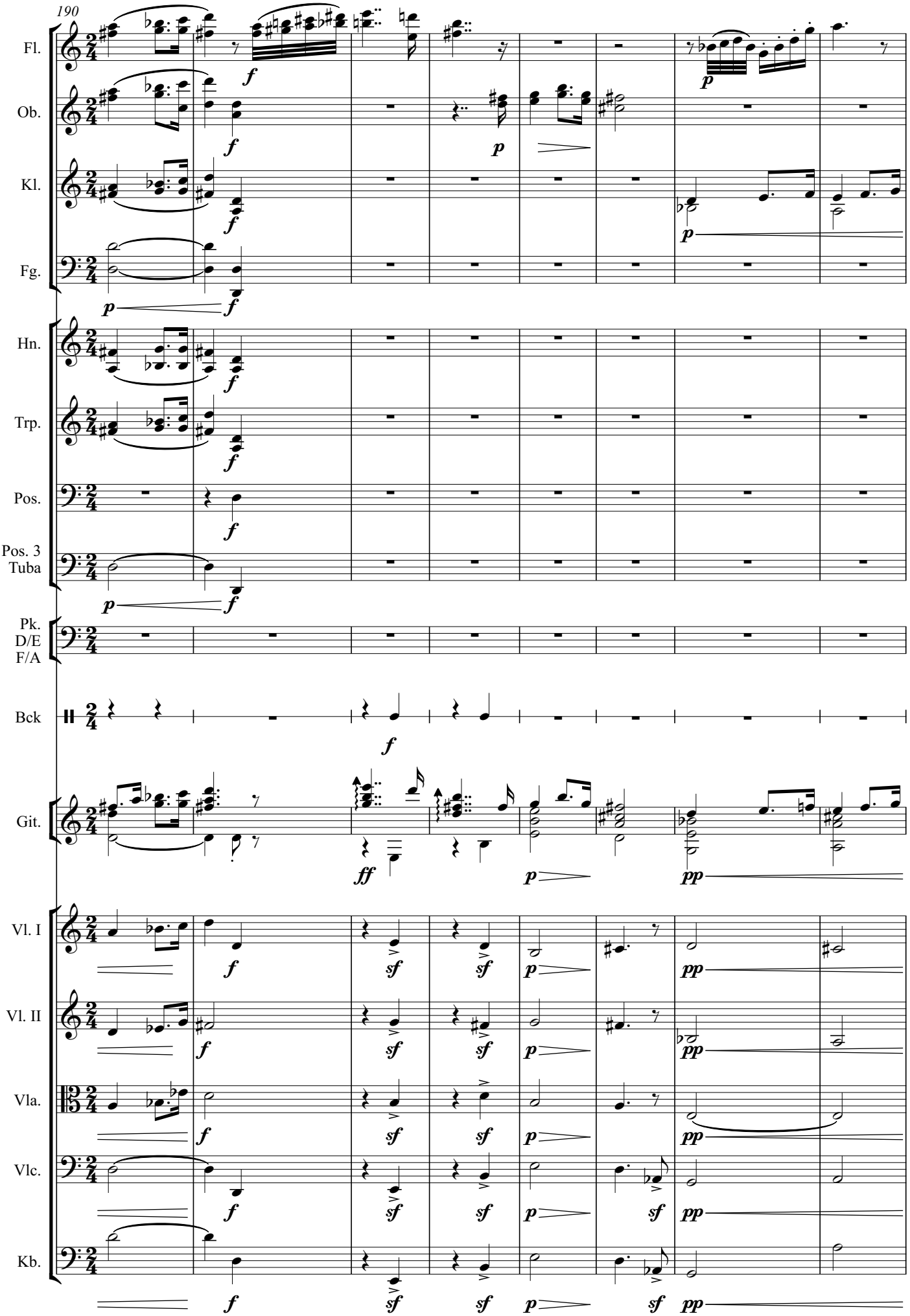

160
Fl.
Ob.
Kl.
1.
Fg.
Hn.
Trp.
f
Pos.
f
Pos. 3
Tuba
f
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.

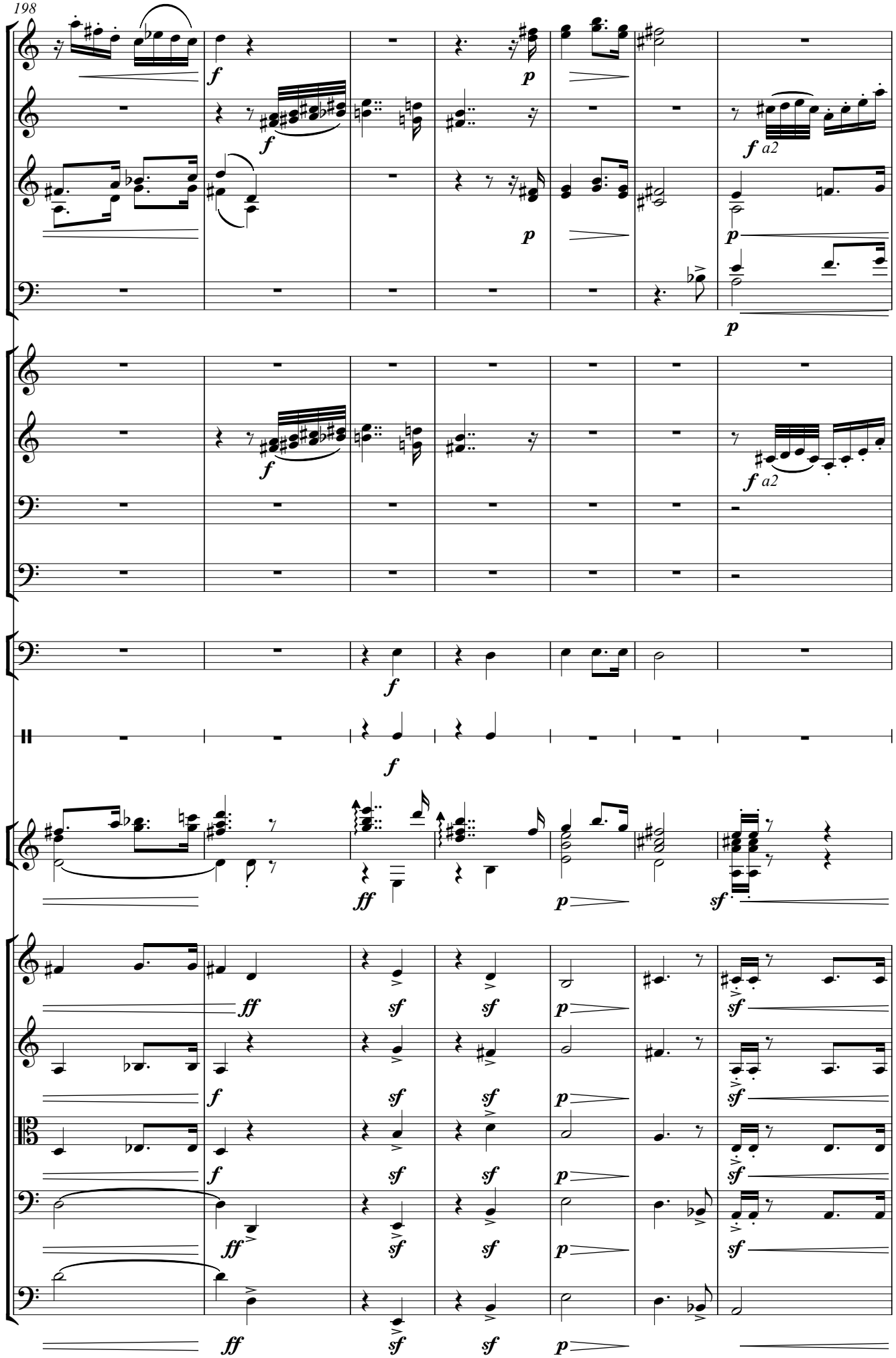

164
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f

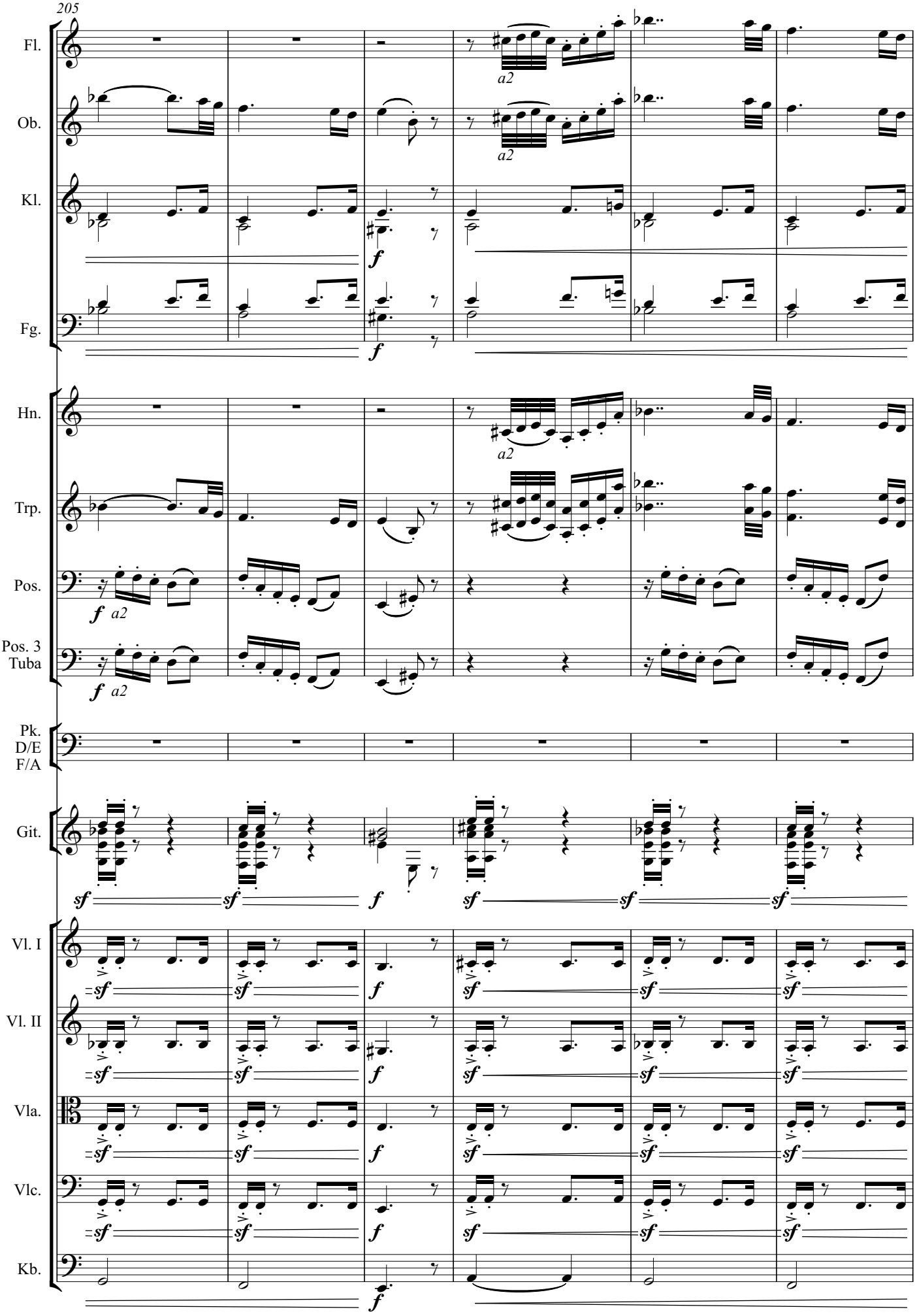

168
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp
mf
f
p
a2
2.
mf <

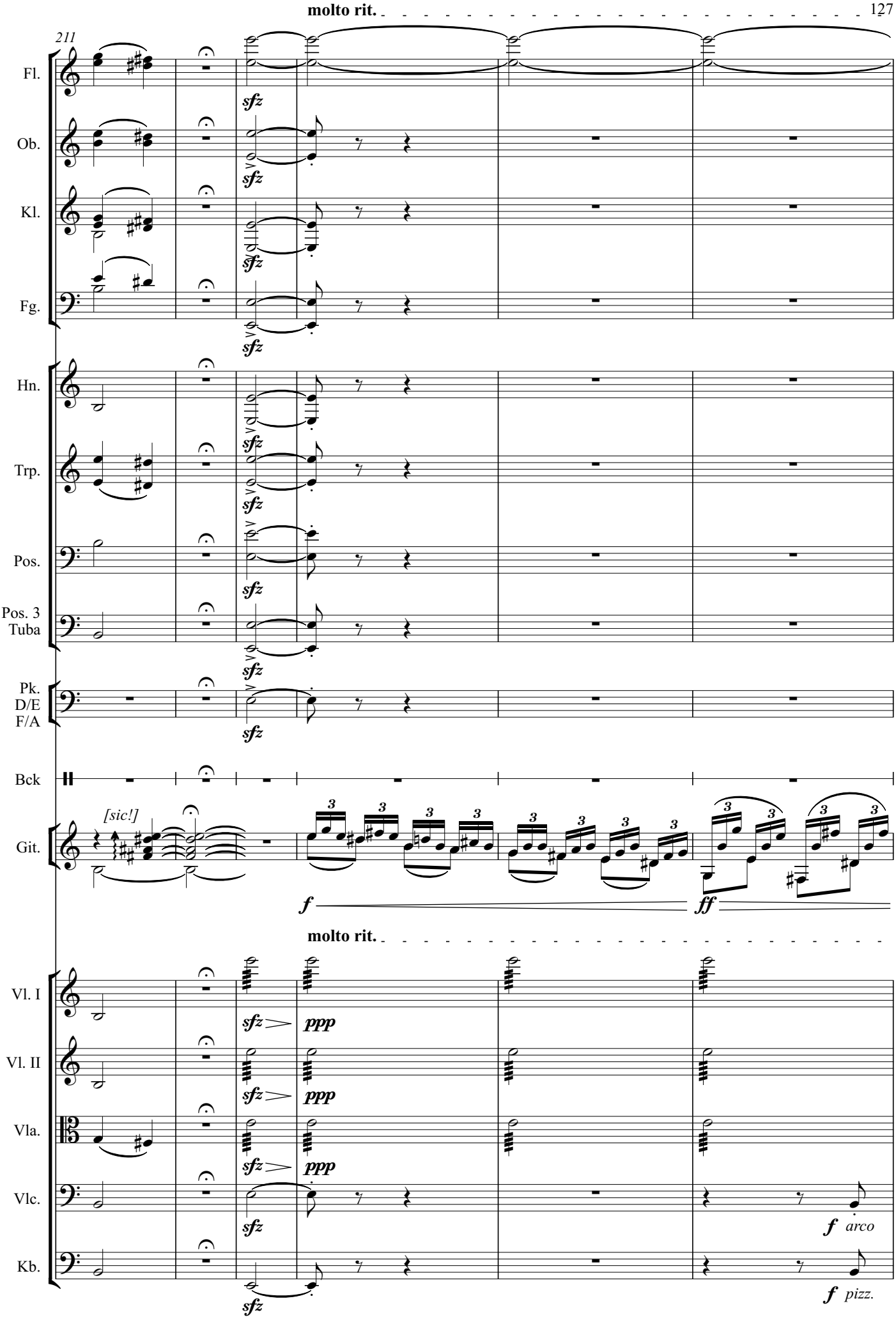

172
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
mp hervor, sanft
soave
f
p
ff

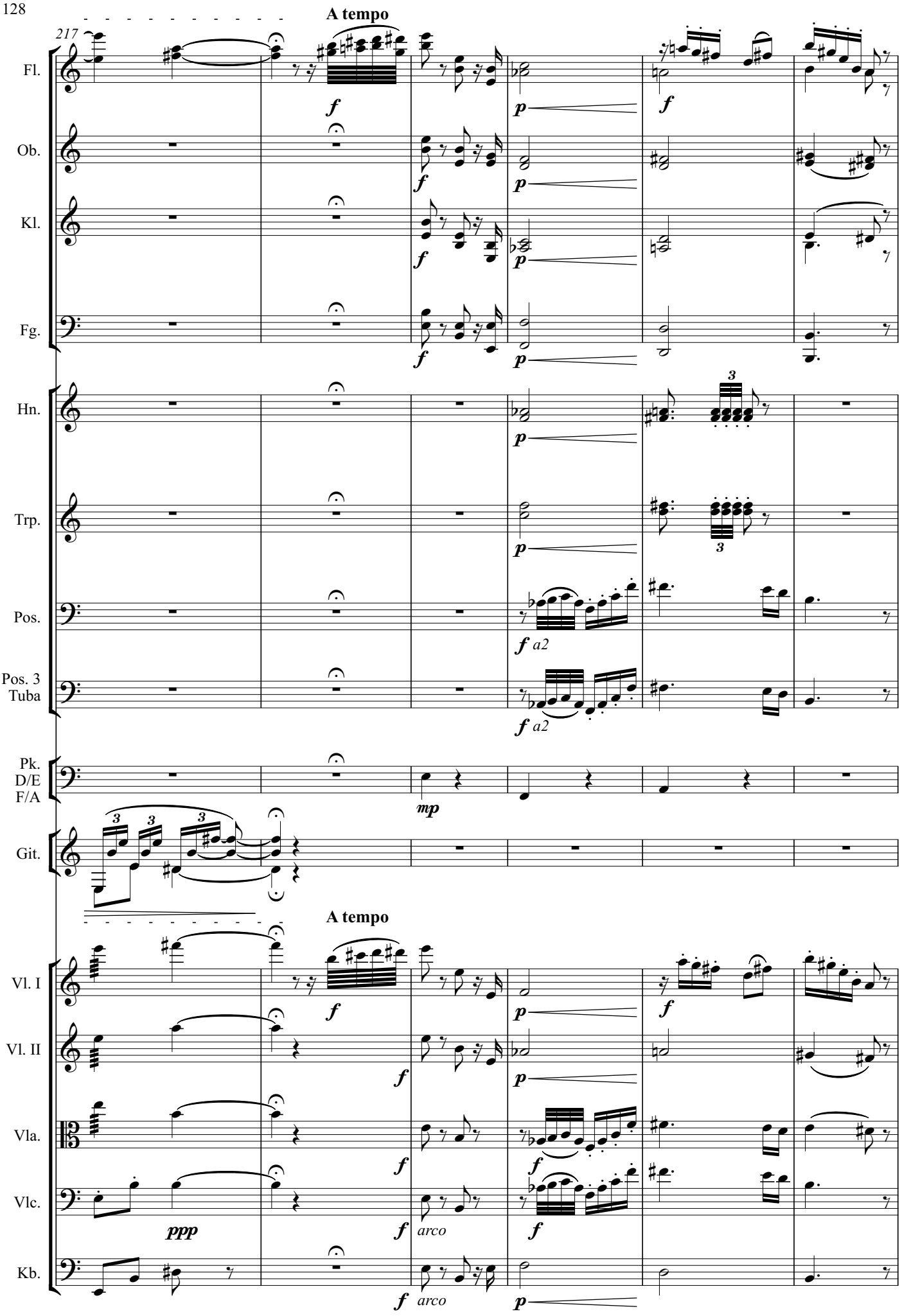

177
Vl. I
Vl. II
Vla.
Vlc.
Kb.
186
Fl.
mp sanft
Kl.
Fg.
Hn.
Trp.
a2 mf
Pos.
Pos. 3
Tuba
Git.
a2 mf
Vl. I
Vl. II
Vla.
Vlc.
Kb.

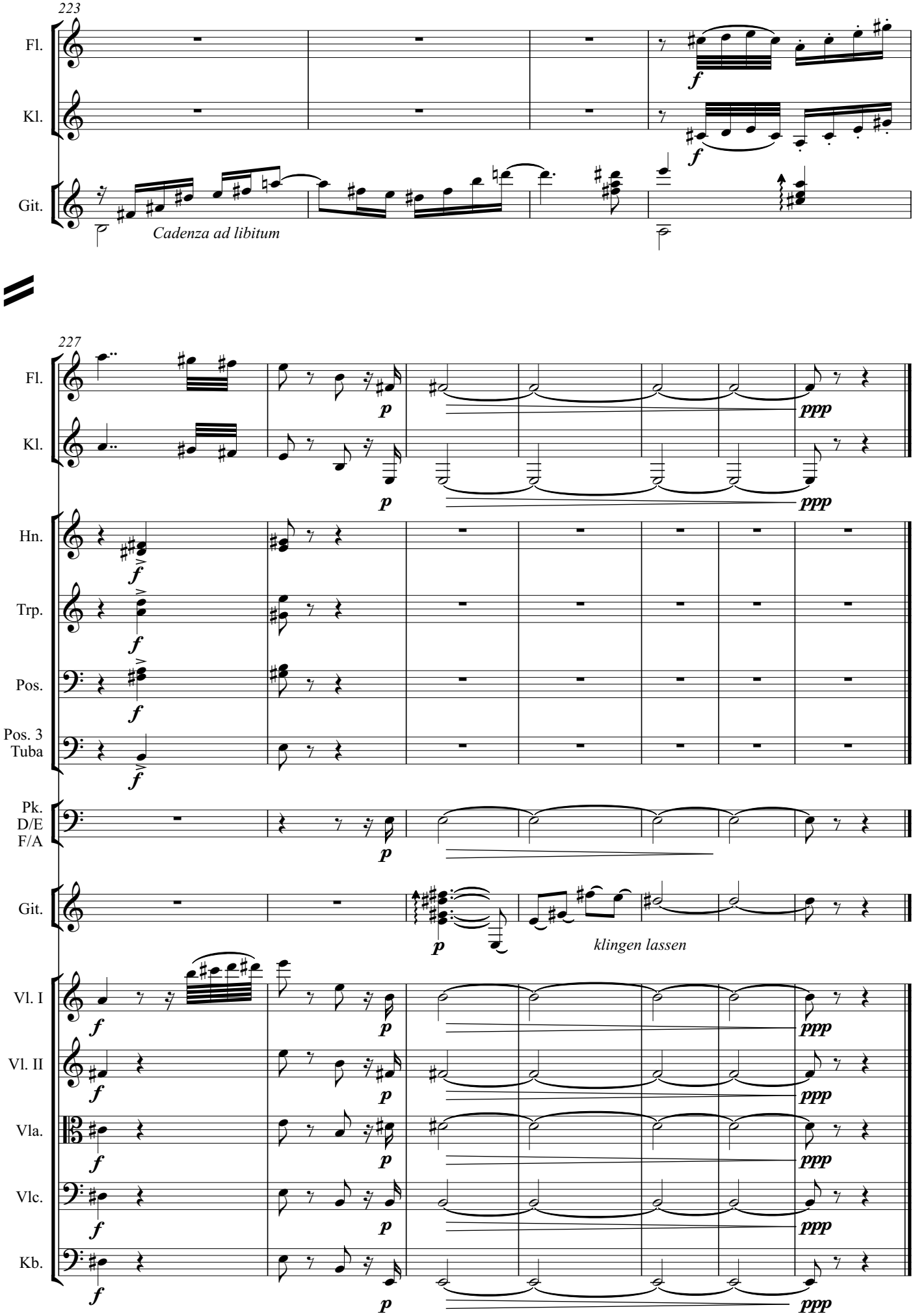

190
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.


198
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2


205
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
a2
f
sf
a2


molto rit.
211
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Bck
Git.
[sic!]
sfz
f
ff
molto rit.
Vl. I
Vl. II
Vla.
Vlc.
Kb.
ppp
arco
pizz.


A tempo
217
Fl.
Ob.
Kl.
Fg.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
A tempo
Vl. I
Vl. II
Vla.
Vlc.
Kb.
f
p
mp
ppp
a2
arco


223
Fl.
Kl.
Git.
Cadenza ad libitum
227
Fl.
Kl.
Hn.
Trp.
Pos.
Pos. 3
Tuba
Pk.
D/E
F/A
Git.
klingen lassen
Vl. I
Vl. II
Vla.
Vlc.
Kb.

SPONSORING UND INVESTITION

Die Produktion einer Edition wie dieser ist aufwendig. Die Komposition und Distribution erforderte kontinuierliche Arbeit, die vom Zeitaufwand vergleichbar mit etwa vier Monaten Anstellung auf Teilzeit (20h/Woche). Zeit, in der es sich nicht von Luft und Liebe allein leben lässt.

Als Komponist stellt sich die Schwierigkeit, dass der Bekanntheitsgrad sehr langsam erarbeitet wird und häufig erst nach dem Tod den Höhepunkt erreicht hat. Es scheint absurd, dass dies der Moment sein soll, in dem er theoretisch am meisten verdient. Der Broterwerb zu Lebzeiten hingegen erweist sich für Komponisten häufig als äußerst schwierig, sodass die Zeit zu komponieren wegen anderen notwendigen Erwerbstätigkeiten knapp bleibt.

Es bietet sich daher an, zukünftige Ansprüche aus Verwertungsrechten an Investor:innen abzutreten, um die aktuelle Situation zu erleichtern und neue Werke zu schaffen. Es geht dabei um die Tantiemen, die bei jeder Aufführung über die GEMA eingetrieben und im Folgejahr an den Komponisten ausgeschüttet werden. Die Erträge daraus sind variabel. Sie messen sich am Umfang des Stücks und an der Häufigkeit von Aufführungen. Je größer die Besetzung, je länger das Werk und je öfter es gespielt wird, desto größer ist die resultierende Ausschüttung. Der Verlagsanteil, das sind 40 % der Ansprüche auf diese Ausschüttung, kann an Investor:innen veräußert werden. Die prozentuale Beteiligung und der Kaufpreis werden dabei individuell ausgehandelt und vertraglich geregelt.

Die Investition in ein musikalisches Werk ist also nicht nur eine aktive Unterstützung der Kultur, sondern auch eine attraktive Geldanlage, die sich auszahlt, sofern das Werk erfolgreich ist. Investieren Sie aber nur in Musikstücke, von denen Sie überzeugt sind, dass sie über Jahre hinweg und ggf. sogar über die Lebebszeit des Komponisten hinaus Erfolg haben können, schließlich verfallen die Tantiemen verfallen erst 70 Jahre nach dessen Tod. Ist man von der Güte eines Werkes überzeugt, sollte man sich die Anteile jedoch gesichert haben, solange der Preis dafür noch niedrig war, denn der Wert steigt mit der Popularität und den resultierenden Ausschüttungen.

Sie haben Interesse? – Sprechen Sie mich an oder schreiben Sie eine E-Mail!

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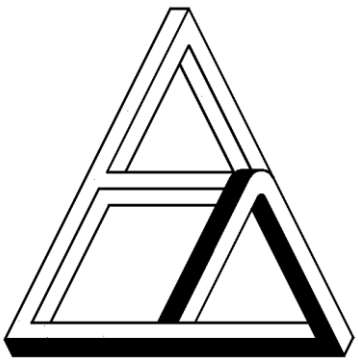
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