

Violoncello

# *Dies iræ*

*für Sopran, Männerchor  
& Instrumentalensemble*

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## ***Dies iræ*: ausführende Anweisungen**

### **Chor:**

Dieses Werk benutzt weitgehend eine Harmonie von Clusters. In den Chorstimmen werden diese mit rhombischen Notenköpfen gezeigt, welche die ungefähre Tonhöhe bezeichnen. Es ist sehr wichtig, dass die Chormitglieder unter sich entscheiden, wer höher, wer tiefer, etc, als den angegebenen Ton singt. Genau wie viel höher oder tiefer, ist nicht wichtig, wichtig ist, dass man vermeidet, denselben Ton wie der Nachbar zu singen.

### **Klavier:**

Die rhombischen Notenköpfe bedeuten hier chromatische Handclusters. Leise gespielt (siehe die ersten Takte), haben diese die Qualität eines sanft gespielten Gongs, laut aber (siehe III, Takte 10 bis 24) haben sie die Brutalität einer sehr lauten Snaredrum, (welche auch in diese Sektion mitspielt).

### **Glissandi:**

Fast alle Glissandi in den gesungenen Stimmen sind sehr leise zu spielen und sollten eine klagende, trauernde Qualität haben.

### **Ensemble**

Querflöte  
Klarinette (B) and Bassklarinette (B)  
Perkussion:  
Klavier  
Violine  
Cello

## ***Dies iræ*: Performance notes**

### **Chorus:**

For the most part this work uses a harmony of Clusters. In the choral writing clusters are notated with rhombic shaped note heads which indicate that the approximate pitch is shown. It is very important that the chorus members arrange among themselves who will sing above this, who below, etc. Exactly how much above or below (or exactly on the note) is not important, important is that one resists the temptation to sing the same notes as one's neighbour.

### **Piano:**

Here the rhombic headed notes are chromatic hand clusters. Softly played (see opening bars) these have the quality of a soft gong but loudly played (see III, bars 10 to 24) they have the brutality of a very loud snare drum (which is also heard in this section).

### **Glissandi:**

Most glissandi in the sung parts are to be performed softly, and should have a plaintive, keening quality.

### **Ensemble**

Flute  
Clarinet (B $\flat$ ) and Bass Clarinet (B $\flat$ )  
Percussion:  
Pianoforte  
Violin  
Cello

# Dies Irae

# I

*Andante* ♩ = 54

1 2 10

13 *sehr hoher Ton*  
(Doppelgriff) *Lento* ♩ = 48

19 *A tempo* ♩ = 54

25 *fp fp fp p f fp*

31 *come prima* *fp fp sf fp*

36

42 *mf fpp fpp fpp p f*

46 *pp*

50 *come prima* *fppp fppp fppp sfz fp mf*

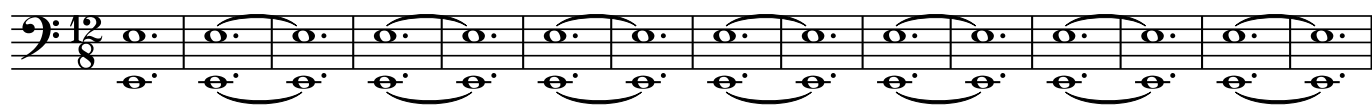
55

60 *fpp fpp fpp p f*

63 *p f*

*fff ff fff*

## II

1 *Celere* ♩. = 160*fpp fpp sim.**ff* *ff* *p**ff fp fp fp**ff* *p**f < ff**p**ff* *ff* *p*

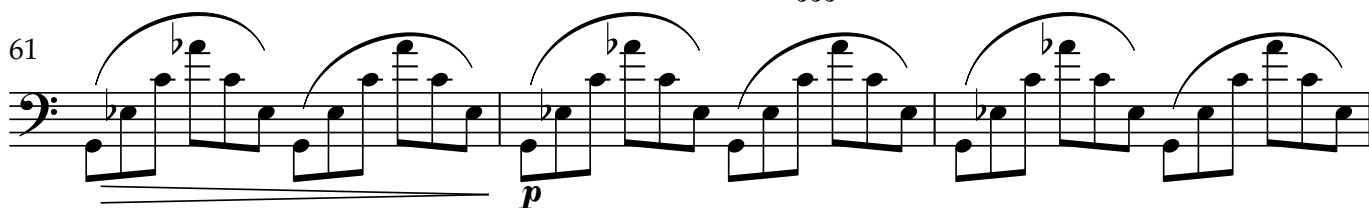
51



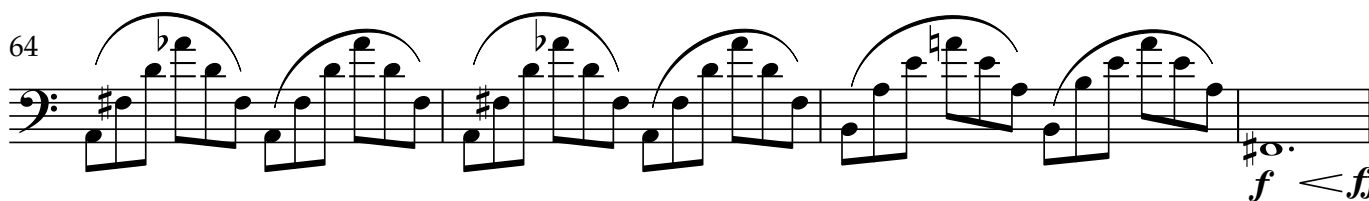
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61



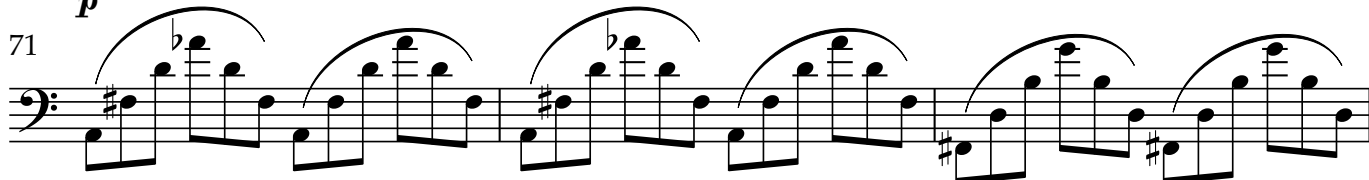
64



68



71



74



77



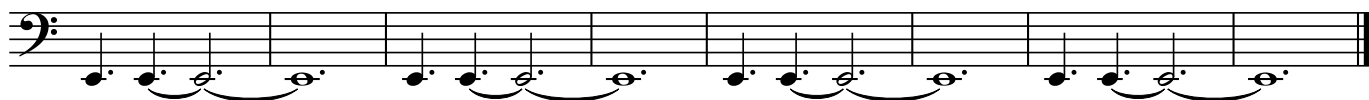
83



91



97



### III

The first staff of music is in bass clef with a 4/4 time signature. It begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The melody consists of eighth and quarter notes, with some beamed eighth notes. The staff ends with a fermata over a half note.

7 *rit.* *Adagio* ♩ = 50

*arco*

*mf* *ff* *ffz* *ffz*

12 *mf* *ff* *ff* *ff*

*p*

17 *f* *p* *accel*

21 *f* *p* *mf* *fp* *ff* *accel.*

26 - *Andante* ♩ = 72  
pizz.  
*p*

30 *p* *rit.*



34 *Adagio* ♩ = 50  
arco

*fp* *f* *fp* *p*

40

45

*pf* *p* *accel.*

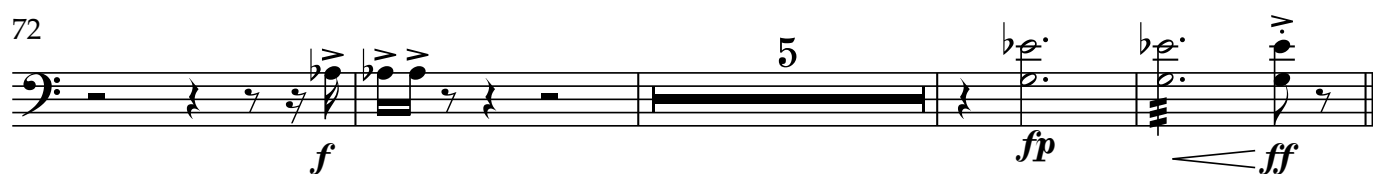
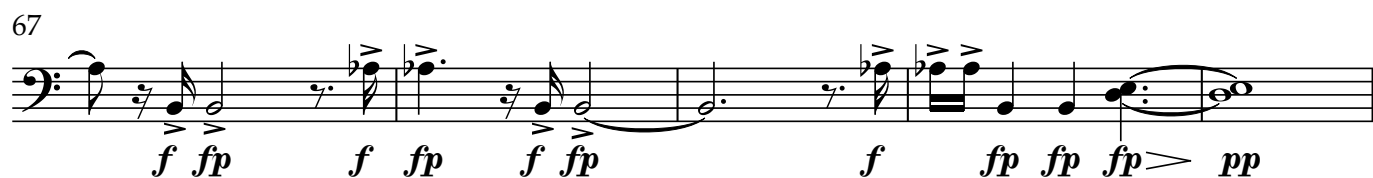
This system contains measures 40 through 45. It begins with a bass clef and a key signature of one flat. Measures 40-41 feature a melody in the bass line with eighth and sixteenth notes, accompanied by chords in the right hand. Measure 42 has a whole rest in the bass and a half note in the right hand. Measure 43 has a whole rest in the bass and a half note in the right hand. Measure 44 has a whole rest in the bass and a half note in the right hand. Measure 45 has a whole rest in the bass and a half note in the right hand. The system ends with a double bar line. Dynamics include *f* (forte) above measures 40-41, *pf* (pianissimo) below measure 43, *p* (piano) below measure 44, and *accel.* (accelerando) below measure 45.

[illegible]

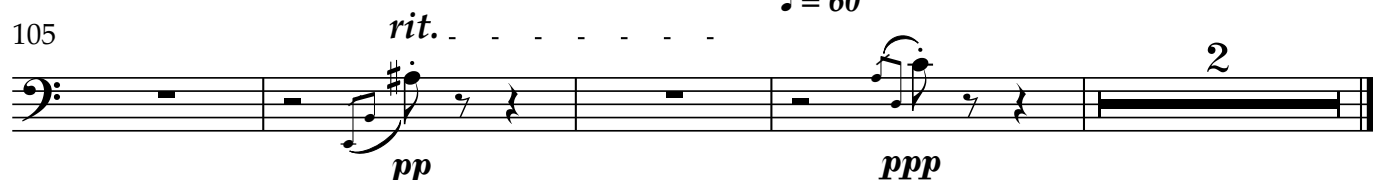
51 *Andante* ♩ = 72  
*pizz.*



60 *Adagio* ♩ = 60



81 *Andante* ♩ = 72



# IV

*Presto* ♩ = 160

6 *ff* *fff* *ff* *3*

8 *ff* *3* *fppp* *unregelmässigen Akzenten*

18 *sim.* *fppp* *2* *2*

27 *sim.* *fppp* *5*

37 *unregelmässigen Akzente* *ppp* *2* *sim.* *ppp* *2*

49 *sim.* *ppp* *sim.* *ppp*

60 *pizz* *f*

66 *arco* *ppp* *3* *3* *3* *p* *sfz*



## Violoncello

7

70

*pp*

[illegible]

82

Example 10 (continued)

88

*pp* *p*

94

*mf* *f* *ff*

100

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and another quarter rest. This is followed by a half note B-flat4. The melody then moves to a half note G4, followed by a half note F4. The piece concludes with a final half note E4. The tempo is marked 'Andante' and the dynamics are 'ff' (fortissimo) and 'fff' (fortississimo).

104

110 *attaca*

## V

## Violoncello

*Presto* ♩ = 160

5 *pp* *molto rit.* *ppp*

*Lento* ♩ = 36

9 *pp*

*Presto* ♩ = 160

20 *pp*

*Lento* ♩ = 36

27 *mfpp*

38 *f* *f* *fp > ppp* *f*

43 *fp > ppp* *f* *fp > ppp* *fp > ppp* *mfpp* *pp*

49 *accel.*

55  $\text{♩} = 72$  *Presto*  $\text{♩} = 160$

60 *mf* *ff* *sf* *fp* *f* *fp*

64 *ff* *f* *ff* *f* *f*

67 *ff* *f* *f* *ff* *f*

70 *f* *ff* *f*

73 *Meno mosso*  $\text{♩} = 90$  *Ancora meno mosso*  $\text{♩} = 72$

75 *Tempo libero*  $\text{♩} = 54 - 72$  10 *accel.* 5  $\text{♩} = 132$  *rit.* 7

Crotales

T. 75 – 98  
Solo Sopr.

98  $\text{♩} = 72$  Pno. *sim.* *fff*

101 *molto aggressivo*

105 *Largo*  $\text{♩} = 54$  20 *ffff* *fffp* *ppp*