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Vorwort

Die Kurzgeschichten für Klavier entstanden zwischen 2012 und 2014.

Die Musik ist – ausgehend von der Handschrift – von mir selbst für diesen Druck mit viel Liebe zum Detail gesetzt worden.

Gleichzeitig möchte ich jeden, der sich dieser Stücke annimmt, dazu ermutigen, die Musik nach ganz eigenen Vorstellungen zu interpretieren.

Ich verstehe *Notentext* generell als eine *Vorlage zum eigenen, lebendigen Musizieren*.

Ich bin mir sicher, dass es dabei viel zu entdecken gibt, was zwischen den Zeilen verborgen ist.

Eine Dynamikangabe bezieht sich, wenn nicht anders notiert, immer auf alle drei Systeme des Notentextes, egal zwischen welchen Systemen sie steht.

Sie ist für mich eher ein Charakter als eine Lautstärke.

Bei dieser Musik ist es sehr hilfreich, wenn stets das vorgeschriebene Metrum beim Spielen in einem schwingt, so dass ein 4/4-Takt anders klingt, als ein 2/2-Takt.

Die Tempoangaben sind nur Vorschläge und dienen als Orientierung, nicht als verpflichtendes, physikalisches Maß.

Die Angabe „*sempre Ped. ord.*“ zu Beginn eines Stücks bedeutet, dass im gesamten Stück nach eigenem Ermessen das rechte Pedal eingesetzt werden kann, so wie es einem musikalisch sinnvoll erscheint.

Ausnahmen im Pedal sind stets notiert – jeweils direkt danach darf wieder nach eigenen Vorstellungen pedalisiert werden.

Ich bedanke mich ganz herzlich bei Franz Martin Himmighofen, aus dessen Feder die inspirierende Zeichnung des Clowns stammt, die zur VI. Kurzgeschichte geführt hat.
(siehe Seite 54)

Ich bedanke mich ebenfalls ganz herzlich bei meinen Kollegen Johan de Wit und Julian Altfeld, die in den letzten 3 Jahren gemeinsam mit mir unseren Verlag „Concusic“ aufgebaut haben.

Wir haben uns Mühe gegeben ein möglichst langlebiges und für den Gebrauch praktikables Notenheft zu kreieren mit starkem, zum Lesen, Anfassen und Beschriften angenehmen Papier und hochwertiger Bindung.

Es wurde komplett in Handarbeit in Deutschland hergestellt.

Ich möchte mich bei allen Menschen bedanken, die mich in den letzten Jahren unterstützt, begleitet, angeregt, hinterfragt oder auf ihre Weise gefordert haben.

Ohne diese Menschen würde diese Musik nicht existieren.

Insbesondere bedanke ich mich herzlich bei meinen Übersetzern Robert Linton, José Domenech sowie José Navarro-Silberstein.

Ich wünsche jedem Interpreten beim Erarbeiten dieser Stücke viel Freude!

Bei Fragen oder Anregungen stehe ich gerne zur Verfügung.

Ich bin an jeder Interpretation interessiert.

Eric.Domenech@concusic.com

Ich bitte inständig darum diese Noten nicht zu kopieren, sondern den von uns mühevoll aufgebauten Verlag „Concusic“ durch den Kauf zu unterstützen und damit auch meine Arbeit wertzuschätzen. Vielen Dank!



Preface

The short stories for piano were created between 2012 and 2014. The music was typeset by myself with love for detail, using the hand-written manuscript.

At the same time I would like to encourage anyone, who wants to take on these pieces, to interpret the music in their own way. I generally understand *sheet music* as a *template for ones own living music*. I'm sure there's a lot to discover that is hidden *between the lines*.

An indication of dynamics, if not stated otherwise, always relates to all three systems of the notation, regardless in which system it is written. These are more of a character for me than a volume.

With this music it is very helpful, if the given metre continually swings inside of one while playing, so that a 4/4 time signature sounds different than a 2/2. The tempo indications are only suggestions and serve as an orientation, not as a mandatory physical measure.

The indication “*sempre Ped. ord.*” at the beginning of a piece means that the right pedal can be used following one's own judgement, as one thinks it musically fitting. Exceptions for the pedal are always noted – immediately afterwards one can use the pedal as one sees fit again.

I sincerely thank Franz Martin Himmighofen of whome the inspiring drawing of the clown originates, that lead to the VI short story.

(see page 54)

I also thank my colleagues Johan de Wit and Julian Altfeld; together we built up our music publishing house “Concusic” in the last 3 years.

We made an effort to create a long-lasting and practically useful music book with paper, that is pleasant to read, touch and write on and a premium binding.

It was made completely by hand in Germany.

I would like to thank all the people, who in the last years encouraged, accompanied, inspired, questioned or supported me in their own way. Without these people this music would not exist.

I especially thank my translators Robert Linton, José Domenech and José Navarro-Silberstein.

I wish each performer much joy working on these pieces.

I stand available for any questions or suggestions and am interested in any renditions.

Eric.Domenech@concusic.com

I implore not to copy this score, but to support our arduously built music publishing house “Concusic” with your purchase and with this to also value my work.



Glossar der Tempo- und Vortragsbezeichnungen

Glossary of tempo and expression indications

Glossaire des indications de tempo et d'expression

Glosario de indicaciones de tempo y expresión

Nr.	Deutsch (original)	Français	English	Español
I	aufgewühlt	bouleversé	agitated	agitado
	ruhiger, schwebend	plus calme, flottant	calmer, floating	más calmado, flotando
	wieder bewegt und streng im Takt	remouvementé et strict en mesure	again agitated, strictly in time	de nuevo agitado, estrictamente a tempo
	mit wenig Klang, huschend	peu sonore, juste effleuré	with little tone, scurrying	con poca sonoridad, escurridizo
	drängend	insistant	urging	insistente
	stolz	fier	proud	orgulloso
	mit Weite	avec étendue	with vastness	con expansión
	mit Schwere	avec pesanteur	with weight	con peso
	patschend	pataugeant	waddling	anadeando
	feierlich	solennel	stately	solemne
	mit würdevollem Stolz	avec digne fierté	with dignified elation	con digno orgullo
	schlicht	simplement	modestly	simple
	selbstbewusst	sûr de soi	confident	deciso
	verunsichert	incertain	uncertain	inseguro
	kritisch	critique	critical	crítico
	etwas bewegter als zuvor	un peu plus mouvementé qu'auparavant	slightly more animated than before	Más movido que antes
	unschuldig, tastend	innocent, à tâtons	innocent, tentative	inocente, tentativo
	alle Taktwechsel genau beachten. Vor allem die Pausentakte	Respecter exactement tout changement de mesure. Surtout les mesures avec pauses	mind every change in time signature	observar con exactitud los cambios de compas. sobretodo los compases en silencio
	die Achtel stets leicht und federnd	jouer les croches toujours avec légèreté et elasticité	the 8th-notes always light and springy	las corcheas siempre livianas y elásticas
	äußerst frech und trotzig	extrêmement effronté et entêté	very cheeky and defiant	impertinente y desafiante
	elegant, leicht	élégant, léger	elegant, light	elegante, ligero
	leidenschaftlich aber verhalten	passionné mais contenu	passionate but reserved	con pasión contenida
	innerlich gespannt	tendu intérieurement	intenally tense	tenso internamente

	trotzig und frustriert	entêté et frustré	stubborn and frustrated	desafiante y frustrado
	für diese Vorschläge genug Zeit nehmen, so, dass das Metrum gestört wird	Prendre du temps à déranger la métrique	take enough time for these grace notes, so that the metre is disturbed	darse tiempo para las apoyaturas para no interferir con la métrica
	einsam singend	seul, chantant	lonely, singing	solitario, cantando
	leicht, treibend	léger, entraînant	lightly, driving	ligero, impulsivo
	hoffnungsvoll	plein d'espoir	hopeful	con esperanza
	jubelnd	exultant	exultant	con júbilo
	die Musik soll auf dem Höhepunkt einfach abreißen	La musique doit au sommet s'arrêter de façon abrupte	the music should break off at the climax	la música debe quebrar la cima

II	äußerst ruhig	extrêmement calme	very calm	muy calmado
	mit neuem Klang	avec une nouvelle sonorité	with new timbre	con nuevo timbre

III	von Ferne	de loin	from afar	de lejos
	verspielt	badin	playful	juguetón

IV	energisch	énergique	energetic	enérgico
	etwas ruhiger fließend	un peu plus calme et fluide	calmer flowing	algo más calmado y fluido
	unruhiger	plus inquiet	unsettled	inquieto
	etwas bewegter	un peu plus mouvementé	more moved	algo más movido
	lieblich	avec douceur	lovely	con cariño
	tänzerisch, grazil	dansant, gracieux	dancing delicate	danzante, delicado
	im gleichen Puls	au même rythme	in the same pulse	al mismo pulso
	brüllend	hurleur	bellowing	bramante
	ausdrucksvoll, leidenschaftlich	expressif, passionné	expressive, passionate	expresivo, apasionado
	frech	effronté	cheeky	impertinente
	äußerst grell	extrêmement strident	very glaring	estridente
	ohne Ausdruck	sans expression	without expression	sin expresión
	ungeduldig aber streng im Takt	impatient mais strict en mesure	impatient but in time	impaciente pero estrictamente a tempo
	mit Nachdruck, frustriert	avec insistance, frustré	with emphasis, frustrated	insistente, frustrado

	eilend, unruhig	pressé, nerveux	hurrying, nervous	apresurado, nervioso
	fragil, flackernd	fragile, vacillant	fragile, flickering	frágil, vacilante
	klagend mit Weite	vaste plainte	lamenting with vastness	con lamento y expansión
	schmerhaft	douloureux	painful	doloroso
	friedlich wiegend	berçant paisiblement	peacefully swaying	meciendo con paz
	zynisch	cynique	cynic	cínico
	einsam fragend	question solitaire	forsaken questioning	solitario y cuestionante
<hr/>				
V	etwas nach vorne wieder zur Ruhe kommend	un peu en avant revenant au calme	slightly forwards coming to rest again	un poco hacia delante volviendo a la calma
<hr/>				
VI	keck bewegt entzückt schwer und angewidert ängstlich, unuhig etwas zu tragisch schwärmerisch und schwelgend sehr ernst fragend verführerisch lachend sehr breit und schreiend zwanghaft fröhlich wahnsinnig entrückt mit Selbstmitleid zögerlich langsam, versöhnlich deutlich verwirrt davonhuschend sanft	mouvementé et osé enchanté pesant et dégoûté apeuré, inquiet un peu trop tragique ivresse exaltée très sérieux questionnant séduisant riant très large et criant avec joie forcée forcené décalé avec pitié de soi hésitant lent, conciliant clair confus furtivement doux	pert moved delighted heavy and disgusted frightful, unsettled slight too tragic infatuated very serious questioning seductive laughing very broad and shouting forcefully cheerful frenzied abstracted with self-pity timid slowly, conciliatory clearly confused scurrying away gentle	osado y movido encantado pesado y disgustado con miedo, inquieto casi muy trágico efusivo y exaltado muy serio interrogante seductivo risueño muy largo y estridente forzósamente feliz demente abstracto con pena propia tímidо lento, conciliador clarо confuso escurridizo dulce
<hr/>				
VII	bescheiden äußerst überschwenglich ehrlich	modeste extrêmement exubérant honnête	modest very exuberant honest	modesto exhuberante honesto

VIII	freudig	joyeux	joyful	alegremente
	heroisch	héroïque	heroic	heróico
	plötzlich nachdenklich und in sich gekehrt	soudain pensif et introverti	suddenly pensive and introverted	súbitamente pensativo e introvertido
	in Eile	en hâte	hastful	en apuro
	ängstlich nervös huschend, konturlos	apeuré, nerveux, furtif, sans contour	Anxious, nervous, scurrying, without contour	ancioso, nervioso, esurridizo, sin contorno
	herausbrechend	explosif	explosive	explosivo
	Antizipation nur innerlich hören, nicht spielen	Anticiper l'écoute intérieure, ne pas la jouer	only feel the anticipation inwardly, do not play it	escuchar la anticipación por dentro (pero no tocarla)
	darf gespielt werden, muss aber nicht	Peut être joué mais ne le doit pas	can be played, one doesn't have touch	puede ser tocada, pero no es necesario
IX	zurückblickend	regard en arrière	looking backwards	mirando hacia atrás
X	tänzerisch bewegt	dansant et mouvementé	dancing movement	danzando en movimiento
	freudig, verspielt	joyeux, badin	joyful, playful	alegremente, juguetón

I

aufgewühlt
- Anna Philomena Engelhardt zugeeignet -

Eric Domenech

aufgewühlt (♩ ca 176)

l.H.

ff <*sf* <*sf*

sempre ♫d. ord.

3

ruhiger, schwebend, poco rubato

5

3

l.H.

sub p

mit Größe

7

9/8

4

5 3

ff



Tempo I - wieder bewegt und streng im Takt (♩ ca 176)

Musical score page 9. The score consists of two staves. The top staff is in common time (C) with a key signature of three sharps. It features a dynamic marking *sf* and a tempo marking *wieder bewegt und streng im Takt*. The bottom staff is also in common time (C) with a key signature of three sharps, marked *sub mf*. Both staves contain sixteenth-note patterns with various grace marks and slurs.

Musical score page 11. The top staff continues in common time (C) with a key signature of three sharps. The bottom staff changes to common time (C) with a key signature of one sharp. The dynamic is *sub p*. The music consists of sixteenth-note patterns with grace marks and slurs.

Musical score page 12. The top staff remains in common time (C) with a key signature of three sharps. The bottom staff changes to common time (C) with a key signature of one sharp. The dynamic is *molto*. The music features sixteenth-note patterns with grace marks and slurs.

wieder ruhiger, schwebend, poco rubato

Musical score page 13. The top staff starts in common time (C) with a key signature of three sharps, then changes to a 5/4 time signature. The bottom staff starts in common time (C) with a key signature of three sharps, then changes to a 5/4 time signature. The dynamic is *sub p*. The music consists of eighth-note patterns with grace marks and slurs.

Musical score page 14. The top staff is in 6/4 time with a key signature of three sharps. The bottom staff is in 6/4 time with a key signature of three sharps. The music consists of eighth-note patterns with grace marks and slurs.

15

5 5 5 5 5 5

rfz

16

5 5 5 5 5

p

17

5 5 5 5 5

sf

18

5 5 5 5 5 3

19

non rubato, in tempo

20

drängend

22

poco -

- a -

25

- poco -

Musical score page 28. The score consists of three staves. The top staff is in 2/4 time with a key signature of one flat. The middle staff is in 2/4 time with a key signature of one flat. The bottom staff is in 2/4 time with a key signature of one flat. Measure 28 starts with a rest followed by eighth-note patterns. Measure 29 begins with a dotted half note followed by sixteenth-note patterns. Measure 30 starts with a dotted half note followed by sixteenth-note patterns. Measure 31 begins with a dotted half note followed by sixteenth-note patterns.

- cresc -

stolz

- en -

- do

8va alte ♫ = neue ♫.

Musical score page 31. The score consists of three staves. The top staff is in 2/4 time with a key signature of one flat. The middle staff is in 2/4 time with a key signature of one flat. The bottom staff is in 2/4 time with a key signature of one flat. Measure 31 continues the sixteenth-note patterns. Measure 32 begins with a dotted half note followed by sixteenth-note patterns. Measure 33 begins with a dotted half note followed by sixteenth-note patterns. Measure 34 begins with a dotted half note followed by sixteenth-note patterns.

8va non rubato

Musical score page 35. The score consists of two staves. The top staff is in 2/8 time with a key signature of one sharp. The bottom staff is in 2/8 time with a key signature of one sharp. Measure 35 starts with a sixteenth-note pattern. Measure 36 starts with a sixteenth-note pattern. Measure 37 starts with a sixteenth-note pattern. Measure 38 starts with a sixteenth-note pattern. Measure 39 starts with a sixteenth-note pattern. Measure 40 starts with a sixteenth-note pattern.

mit Weite

Musical score page 43. The score consists of two staves. The top staff is in 3+3/16 time with a key signature of one sharp. The bottom staff is in 3+3/16 time with a key signature of one sharp. Measure 43 starts with a sixteenth-note pattern. Measure 44 starts with a sixteenth-note pattern. Measure 45 starts with a sixteenth-note pattern. Measure 46 starts with a sixteenth-note pattern. Measure 47 starts with a sixteenth-note pattern. Measure 48 starts with a sixteenth-note pattern.

Ped.

Ped. una corda

47

51

Ped. una corda

55

Ped. una corda

59

Ped. una corda

Ped. una corda

Ped. una corda

63

patschend

f

66

f **f**

69

p

71

poco rit.

feierlich (♩ ca 120)

ff

Musical score for piano, page 73, measures 1-10. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in common time with a key signature of four sharps. Measure 1 starts with a forte dynamic. Measures 2-10 show a repeating pattern of eighth-note chords. Measure 5 contains a trill instruction. Measure 10 ends with a forte dynamic.

Musical score for piano, page 10, system 79. The score consists of two staves. The top staff uses a treble clef, a key signature of four sharps, and a common time signature. It contains a series of sixteenth-note patterns with grace notes and dynamic markings of '7' and '6'. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. It features sustained notes and rhythmic patterns corresponding to the top staff.

Musical score for piano, page 10, measures 82-83. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of four sharps. Measure 82 begins with a sixteenth-note pattern in the treble staff. Measure 83 starts with a sixteenth-note pattern in the bass staff. Measures 82 and 83 conclude with sixteenth-note patterns in both staves.

Musical score for piano, page 10, measures 85-86. The score consists of two staves. The top staff is in treble clef, G major (three sharps), and 6/8 time. It features a continuous eighth-note pattern. Measure 85 has four groups of six eighth notes each, with measure lines separating them. Measure 86 begins with a sixteenth note followed by five groups of six eighth notes. The bottom staff is in bass clef, C major (no sharps or flats), and 6/8 time. It shows sustained notes and bass drum markings. Measure 85 has two sustained notes. Measure 86 starts with a bass drum, followed by a rest, another bass drum, and a sustained note. The key signature changes to 3/4 time at the end of measure 86.

Musical score page 88, measures 10 and 11. The key signature is A major (no sharps or flats). Measure 10 starts with a dynamic *molto*. The left hand (L.H.) plays eighth-note chords, and the right hand (R.H.) plays sixteenth-note patterns. Measure 11 begins with a dynamic *sf* (sforzando). The left hand continues its eighth-note chords, and the right hand plays sixteenth-note patterns. The score includes dynamic markings *tr* (trill) and *rit.* (ritardando).

schlicht (♩ ca. 138), poco rubato

Musical score for piano, page 10, measures 91-95. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 91 starts with a dynamic *p*. Measures 91-94 feature eighth-note patterns with grace notes. Measure 95 begins with a dynamic *f*, followed by a forte section with eighth-note chords.

Musical score for piano, page 10, measures 95-100. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 95 starts with a dotted half note followed by a sixteenth-note pattern. Measure 96 begins with a sixteenth note. Measure 97 shows a transition with a sixteenth note followed by eighth notes. Measure 98 features a sixteenth-note pattern. Measure 99 includes dynamic markings *mf* and *f*. Measure 100 concludes with a sixteenth-note pattern.

99

molto rit.

mf

selbstbewusst

p *verunsichert*

pesante

etwas bewegter als zuvor



109

alle Taktwechsel genau beachten. Vor allem die Pausentakte

114

119

124

bewegt (♩ ca 126)

128

sempre ♩ = ♩

$\frac{2+3+3}{8}$ $\frac{3+3}{8}$

$\frac{2+3+3}{8}$ $\frac{3+3}{8}$

mf

die Achtel stets leicht und federnd

130

133

äußerst frech und trotzig

137

140

elegant, leicht

p

143

147

151

deutlich bewegter als zuvor (♩ ca 158)
leidenschaftlich aber verhalten

155

159

drängend (♩ ca 132)

164

$2+3+2$ $\frac{8}{8}$ $\frac{3+3}{8}$ $\frac{2+2}{8}$ $\frac{3+2}{8}$

mf innerlich gespannt

$2+3+2$ $\frac{8}{8}$ $\frac{3+3}{8}$ $\frac{2+2}{8}$ $\frac{3+2}{8}$

167

$\frac{3+2}{8}$ $\frac{2}{8}$ $\frac{9}{8}$ f $\frac{2+2+2}{8}$

trotzig und frustriert

$\frac{3+2}{8}$ $\frac{2}{8}$ $\frac{9}{8}$ (mf) $\frac{2+2+2}{8}$

sff $\frac{2+2+2}{8}$

171

$\frac{2+2+2}{8}$ $\frac{2}{8}$ $\frac{3+3+2}{8}$ p $\frac{3+2}{8}$

elegant

$\frac{2+2+2}{8}$ $\frac{2}{8}$ $\frac{3+3+2}{8}$ $\frac{2}{8}$

sff $\frac{2+2+2}{8}$

174

$\frac{3+2}{8}$ $\frac{3}{8}$ $\frac{3+2}{8}$ $\frac{3+2+3}{8}$ $\frac{3+2+3}{8}$ $\frac{2}{8}$

$\frac{3+2}{8}$ $\frac{3}{8}$ $\frac{3+2}{8}$ $\frac{3+2+3}{8}$ $\frac{3+2+3}{8}$ $\frac{2}{8}$

178

martellato

$ff \frac{2}{8}$ $\frac{3}{8}$ $\frac{3+2+3}{8}$ $\frac{3+2+3}{8}$ $\frac{2+2}{8}$

mf $\frac{2}{8}$ $\frac{3}{8}$ $\frac{3+2+3}{8}$ $\frac{3+2+3}{8}$ $\frac{2+2}{8}$

nach und nach immer drängender

(8)

181 sim. 

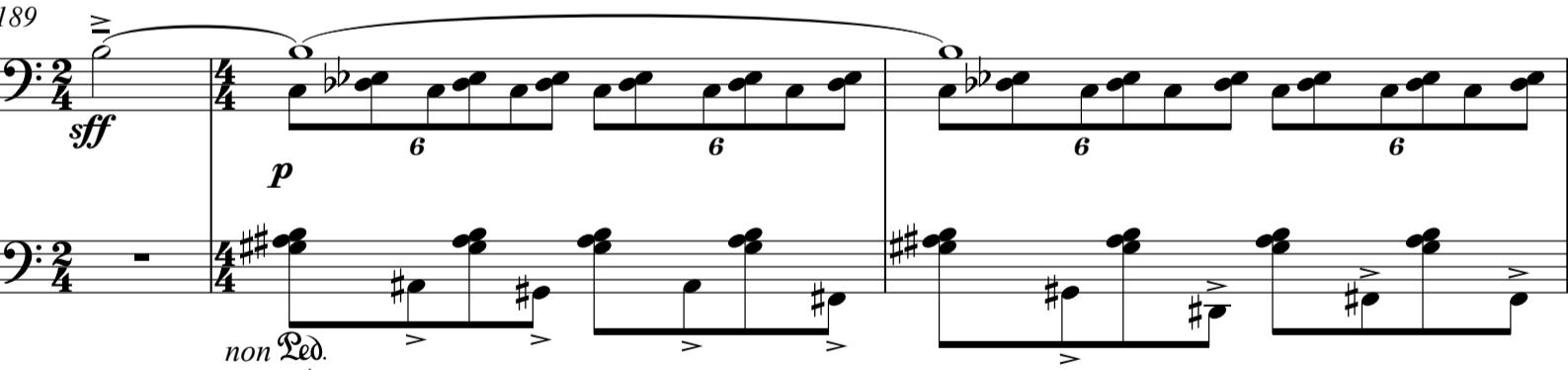
(8)

184 

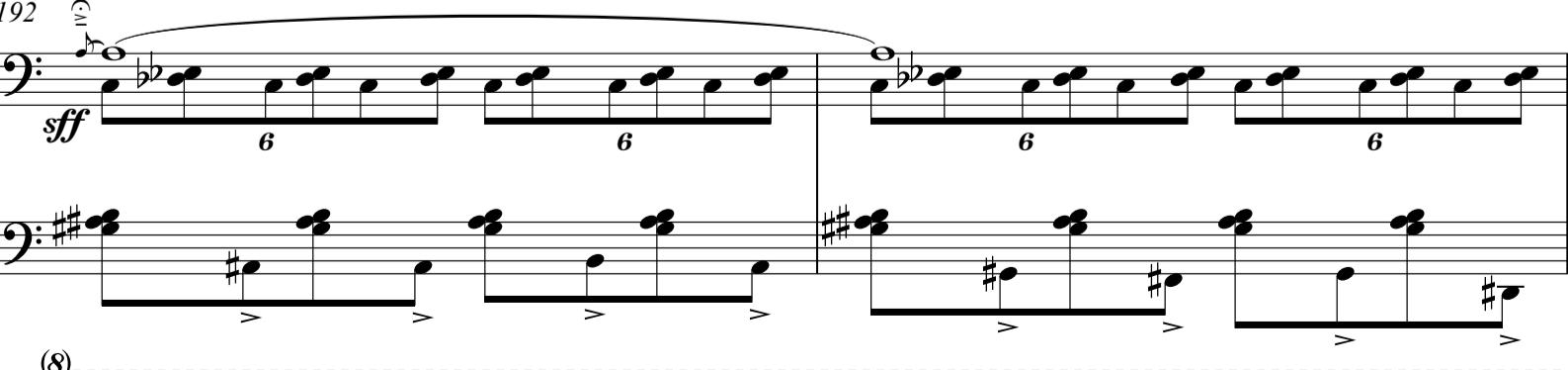
(8)

187 

streng im Takt (♩ ca 144)

189 

für diese Vorschläge genug Zeit nehmen, sodass das Metrum gestört wird

192 

(8)

194

(8)-----

197

(8)-----

halbes Tempo, rubato (♩ ca 68)

einsam singend

200

Ped. ord.

,

205

Ped. una corda

Ped.

rit.

2

2

*

pesante, aufgewühlt, non rubato (♩ ca 92)

212

ff

Ped. ord.

214

Musical score page 214. The top system shows two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of two sharps. Measure 1 consists of six eighth notes with a '3' below each note. Measure 2 starts with a '5' below the first note, followed by six eighth notes. Measure 3 starts with a '5' below the first note, followed by six eighth notes. The bottom system shows a bass staff with a key signature of two sharps. It starts with a '3' below the first note, followed by six eighth notes. A '5' is placed below the first note of measure 2. The bass staff ends with a '5' below the last note.

215

Musical score page 215. The top system shows two staves. The treble staff has a key signature of one sharp. The bass staff has a key signature of two sharps. Measure 1 consists of six eighth notes with a '3' below each note. Measure 2 starts with a '5' below the first note, followed by six eighth notes. Measure 3 starts with a '5' below the first note, followed by six eighth notes. The bottom system shows a bass staff with a key signature of two sharps. It starts with a '3' below the first note, followed by six eighth notes. A '5' is placed below the first note of measure 2. The bass staff ends with a '6' below the last note. A note above the staff is labeled "alte ♫ = neue ♫".

leicht, treibend (♩ ca 92)

Musical score page 216. The top system shows three staves. The treble staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bass staff has a key signature of one sharp. Measure 1 starts with a dynamic 'f'. The middle staff has six eighth notes with a '3' below each note. The bass staff has six eighth notes with a '3' below each note. Measures 2 and 3 show similar patterns. The middle staff ends with a fermata. The bass staff ends with a fermata. The text 'hoffnungsvoll' is written above the middle staff.

cresc -**- en -**

Musical score page 218. The top system shows three staves. The treble staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bass staff has a key signature of one sharp. Measures 1 and 2 show six eighth notes with a '3' below each note. Measures 3 and 4 show six eighth notes with a '3' below each note. The middle staff ends with a fermata. The bass staff ends with a fermata.

- do poco rit.

Musical score for piano, page 10, measures 11-12. The score consists of four staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 220. The second staff shows a treble clef, a key signature of one sharp, and a tempo of 38. The third staff shows a bass clef, a key signature of one sharp, and a tempo of 38. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 68. The music features eighth-note patterns with grace notes and slurs. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic.

a tempo

$$\text{♪} = \text{♪}$$

sub p

alte ♫ = neue ♫.

Musical score page 223, measures 5-6. The score consists of two staves. The top staff is in 2+3 time, treble clef, and the bottom staff is in 2+3 time, bass clef. Measure 5 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 6 begins with a trill instruction (tr) over a eighth-note休止符. The dynamic changes to forte (f) in measure 6. Various performance instructions like glissando (gliss.), sforzando (sf), and sostenuto (sosten.) are present.

jubelnd (♩. ca 184)

228

(♩. ca 92) ♪ = ♪

230

231

alte ♫ = neue ♫.

(♩. ca 184)

233

236

, immer drängender bis zum Schluss

240

Reed.

243

246

*



249

Ped.

sfff

252

non rit.

255

258

*

die Musik soll auf dem
Höhepunkt einfach abreißen.

II
müde

Eric Domenech

Larghetto *äußerst ruhig*

sempre Ped. ord.

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff is in treble clef and shows a melodic line with various note heads and stems. Measure 5 ends with a fermata over the last note. Measure 6 begins with a bass note. The bottom staff is in bass clef and shows harmonic bass notes. Measure 5 ends with a bass note. Measure 6 begins with a bass note. Measure 6 includes dynamic markings *p* and *f*, and measure 7 includes a repeat sign.

poco rit. a tempo
mp

13

rit.

Largo

17 mit neuem Klang

Musical score for piano, page 17, measures 1-4. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 1: Treble staff has a fermata over a note followed by a bass note; bass staff has a bass note. Measure 2: Treble staff has a fermata over a note followed by a bass note; bass staff has a bass note. Measure 3: Treble staff has a bass note; bass staff has a bass note. Measure 4: Treble staff has a bass note; bass staff has a bass note. Dynamics: pp at the beginning of measure 1, l.v. above the first note of measure 1, l.v. above the first note of measure 2, and ppp at the end of measure 4. Measure 4 ends with a fermata over a bass note. The page number 17 is at the top left, and the word 'End.' is at the bottom left.



III

verschmitzt

Eric Domenech

non rubato (♩ ca 112)

mit Humor

p

non Σ_0 .

Musical score for piano, page 6, measures 6-10. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a forte dynamic. The bottom staff is in bass clef and 4/4 time. Measures 6-7 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 8 begins with a repeat sign and a bass note. Measures 9-10 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Dynamics include *f* and *fff*.

15^{ma}-----
von Ferne

Musical score for piano and strings, page 10, measures 10-11. The score consists of two staves. The top staff is for the piano (right hand) and the bottom staff is for the strings. Measure 10 starts with a forte dynamic (f) and a tempo marking of *con ferme*. The piano part has eighth-note chords. The strings play eighth-note patterns. Measure 11 begins with a dynamic of *p* (pianissimo). The piano part has eighth-note chords. The strings play eighth-note patterns. Measure 12 begins with a dynamic of *mf* (mezzo-forte). The piano part has eighth-note chords. The strings play eighth-note patterns. Measure 13 begins with a dynamic of *mp* (mezzo-piano). The piano part has eighth-note chords. The strings play eighth-note patterns.

Ped.

Musical score for piano, page 13, measures 13-16. The score consists of two staves. The top staff uses a treble clef and 5/4 time signature, starting with a dynamic of *mf*. The bottom staff uses a bass clef and 5/4 time signature. Measure 13 ends with a fermata over the bass note. Measure 14 begins with a dotted half note followed by eighth-note pairs. Measure 15 starts with a fermata over the bass note, followed by a sixteenth-note pattern. Measure 16 begins with a dynamic of *sub pp*, followed by a sixteenth-note pattern. The score concludes with a final dynamic of *ff*.



16

f

p

sfff

20

simile

p

sfff

verspielt

pp

8vb

IV

Versteckspiel

Eric Domenech

energisch ♩ ca 72

etwas ruhiger fließend

etwas ruhiger, poco rubato

17

pp

19

ff

etwas bewegter

21

ff

mf

23

f

sub p

25

p

sempre legato

Ped. una corda

drängend

27

mf

p

29

5

5

streng im Takt (♩ ca 104)

*

31

ff

15

16

mf

tremolo sempre pp

f

34

lieblich

von Ferne

p

f

35

sf

p

f

10

27

28

29

30

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* Anmerkung zur rhythmisch ungenauen Notation:
Die ♩ sollen im ganzen Takt gleichmäßig durchlaufen

tänzerisch, grazil (♩ ca 72)

44

8va ----- 1

ff

mf

sf sub p

48

8va ----- 1

3

accel.

51

3

54

3

57

6

molto rit.

a tempo (♩ ca 72)

60

sub **pp**

Ped. una corda

63

p

b*p*.

im gleichen Puls (♩ ca 72)

65

sub p

66

p

accel.

67

mf

un poco

v

68

69

streng im Takt (ca 52)

71

73

Musical score for piano, page 10, measures 75-85.

Measure 75: Treble clef, 2/4 time, key signature 2 sharps. Bassoon part starts with eighth-note pairs. Right hand has eighth-note pairs. Measure 76: Treble clef, 2/4 time, key signature 2 sharps. Bassoon part continues eighth-note pairs. Right hand has eighth-note pairs. Measure 77: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 78: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 79: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 80: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 81: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 82: Treble clef, 2/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 83: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 84: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs. Measure 85: Treble clef, 4/4 time, key signature 3 sharps. Bassoon part has eighth-note pairs. Right hand has eighth-note pairs.

87

sub p

20 27 28

Ped. una corda

89

9 28

tr.

9 28

Ped. tre corde Ped. una corda

91

21 13 26

poco rit.

tr.

Ped. tre corde

a tempo

93

f

ausdrucksvoLL, leidenschaftlich

26 27 28

94

26

28

3 4 3

96

frech

20 20

2 2 2

98

äußerst grell

[1 - 2 - 3]

ff

2 2 2

101

ff

3 3 3 3

ped. sostenuto

104 ohne Ausdruck

p

Ped.

109 etwas langsamer als zu Beginn

pp

111

accel.

115 ungeduldig aber streng im Takt (ca 92)

ma sempre pp

118

122

mit Nachdruck, frustriert

127

$\frac{8}{va}$

$\frac{8}{vb}$

einstürzend

(8)

130

ff secco, martell.

(8)

fff

132

f

p

9

5

133

v.

fff

f

v.

p

135

in tempo

fff

sub p

v.

v.

Ped. una corda

137

10

10

10

10

10

10

139

mf

10

10

10

10

10

Ped. tre corde

141

poco rit.

viel Zeit lassen, langsam zur Ruhe kommend

viel Zeit lassen, langsam zur Ruhe kommend

eilend, unruhig (♩ ca 100)

A musical score for piano, page 146. The top staff uses a treble clef, 4/4 time, and a key signature of one sharp. The bottom staff uses a bass clef, 4/4 time, and a key signature of one sharp. Both staves feature eighth-note patterns. Measure 1 starts with a whole note in the bass, followed by a series of eighth notes. Measure 2 starts with a half note in the bass, followed by a series of eighth notes. The music is divided by a vertical bar line.

accel.

152

allegro.

fp

sub p

molto rit.

156

ff

fragil, flackernd, poco rubato (♩ ca 138)

159

pp

Ped. una corda



161

un poco

mp

163

un poco

pp

mp

un poco

165

un poco

pp

mf

Ped. *tre corde*

klagend mit Weite (♩ ca 96)

168

sub. pp

mf

Ped. *una corda*

Ped. *tre corde*

innerlich bewegt - poco rubato

171

ff

ff