

WERNER HEIDER

DIALOG I

FÜR KLARINETTE UND KLAVIER

AUFFÜHRUNGSRECHT VORBEHALTEN · EIGENTUM DES VERLEGERS

HENRY LITOLFF'S VERLAG / C.F. PETERS

FRANKFURT · LONDON · NEW YORK

DIALOG I

für Klarinette und Klavier

Werner Heider, 1960

Risoluto (♩ = ca. 92-100)

Klarinette in B *

Klavier

3 *8va*

5 *8va* *Flzg.* *trem.* *(Ped. *)* *(3-2-1) (Ped. --- *)*

8 *dolce* (♩ = ca. 108-112) *ppp* *p* *pp* *8va*

* Die Klarinettenstimme klingt wie geschrieben.

11

sempre ppp

sempre p

sempre pp

14

pp

p

17

misterioso

pp

p

21

Scherzando I (♩ = ca. 152-160)

pp

mf

p

mf

24 II

6/4, 7/8, 2/4, 3/8, 7/4

mp, *f*, *mf*

mp, *mp*, *p*, *f*

(Ped.)(Ped.) (Ped.) *mp*

29 II

4/8, 5/4, 3/8, 2/4, 6/8

p, *mf*

mf, *mf*, *p*, *mf*

p, *p*

32 II

6/4, 7/8, 4/4, 5/8, 3/4, 9/8

f, *p sub.*, *mf*

mp, *mf*, *mf*

Ped. *p* Ped. *p* Ped. *

Kadenz (♩ = ca. 84)

35

(vibr.) *fp* *ff* *p sub.* *p*

accel. (in Tempo) 6 Vivacissimo (♩ = ca. 144)

39

> *b*

*) glissando mit beliebigen Zwischennoten
 **) die > bezeichneten Noten sind mit sfz hervorzuheben

46 *Meno mosso* (♩ = ca. 100) *(poco vibrata)*

f *pp* *mf* *cantabile pp*

50 *leggero*

mp

Scherzando II (♩ = bis 152)

53

f *p* *p f* *p*

Ped. *Ped. - - **

58 II

f *p* *f* *p* *f* *p* *f* *p*

Ped. *- - - **

62

mf *p* *f* *p* *f* *p* *f* *p*

Ped.

8va *8va*

Kadenz (♩ = ca. 60)

accel. rit. in Tempo rubato

hervor

dolciss. pp

(no rubato)

65

67

leggiero

pp

pp

secco

Ped. (Hände weg)

secco *

Ped. (Hände weg)

70

Scherzando III

pp

(no cresc.)

mf sub.

mf sub.

p sub.

mf

mp

74 II

8va, sfz, p, p, sfz, p

mf, mp, mf, mp, mf, mf

Ped. --- *

79 II

sfz, p, f, f, f

mp, mf, f, mp, (mp), mf

Ped. *

83 Legato e espressivo (♩ = bis 88)

p, mf, p, mf

p, mf, mp, p, mf

Ped. *

86

p, mp, mp

p, mp, mp

Ped. *

89

mf 3 5 p poco a poco cresc. mp mf

mf (mf) p poco a poco crescendo mp mf

8va

92

f-ff p mf

f-ff p

96

pp sfz f trem. p pp

Ped. 3

102 Risoluto (♩ = ca. 92-100) (♩ = ca. 120)

f mf poco a poco crescendo mf

trem. trem.

(3-2-1) (Ped. *) (Ped. *)

8va

poco a poco crescendo

105

108

111

Con brio e ritmico (♩=ca.120)

115

119

8va *tr* *molto marc.* *ff* *fff* *un poco agitato* *3* *2* *3* *3* *3* *con fuoco* *8va* *sfz*

125

tr *(R.H.-L.H.)* *(R.H.)* *sfz*

128

(♩ = ca. 84)

5 *4* *poco rubato* *dolciss.* *8va* *mp* *3* *4* *in tempo* *p* *8va* *3* *senza espr.* *pp* *Ped.---(bis)---*

132

3 *5* *8va* *8va* *16va* *(sfz sub.)* *** *(Pedal weg)*

136 (♩ = ca. 108-112)

Musical score for measures 136-138. The piece is in 5/8 and 4/4 time. The treble clef part starts with a 5/8 time signature and a 4/4 time signature. The bass clef part is in 4/4 time. Dynamics include *dolciss. pp* and *secco*. There are various chordal textures and melodic lines.

139

Musical score for measures 139-141. The piece is in 7/8 and 3/4 time. The treble clef part starts with a 7/8 time signature and a 3/4 time signature. The bass clef part is in 4/4 time. Dynamics include *pp* and *molto*. Performance instructions include *(Hände weg) Ped.*, *secco*, and *Ped. (Hände weg)*. There are various chordal textures and melodic lines.

142 Toccata (♩ = ca. 108-112) (poco vibrato)

Musical score for measures 142-144. The piece is in 3/4 and 4/4 time. The treble clef part is in 3/4 time. The bass clef part is in 4/4 time. Dynamics include *mf*. There are various chordal textures and melodic lines.

145

Musical score for measures 145-147. The piece is in 3/4 and 4/4 time. The treble clef part is in 3/4 time. The bass clef part is in 4/4 time. There are various chordal textures and melodic lines.

148

espr.

f (poco vibrato)

151

8va

(mf)

(f)

154

con fuoco

(senza vibrato)

ff

fp

1 2 3 4 5

158

fp

ff

5 6

160 (♩ = bis 100)
marcato

Musical score for measures 160-162. The piece is in 4/4 time and marked 'marcato'. The tempo is indicated as ♩ = bis 100. The score consists of three systems of staves. The first system (measures 160-161) features a piano part with a dynamic of *mp* and a *poco a poco cresc.* instruction. The second system (measure 162) features a piano part with a dynamic of *sfz* and a *poco a poco cresc.* instruction. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

163

Musical score for measures 163-165. The piece is in 4/4 time. The score consists of three systems of staves. The first system (measures 163-164) features a piano part with a dynamic of *ca. mf*. The second system (measure 165) features a piano part with a dynamic of *ca. mf*. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

166

Musical score for measures 166-168. The piece is in 4/4 time. The score consists of three systems of staves. The first system (measures 166-167) features a piano part with a dynamic of *ca. f*. The second system (measure 168) features a piano part with a dynamic of *ca. f*. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

169 Affettuoso (♩ = bis 120)

Musical score for measures 169-171. The piece is in 3/4 time and marked 'Affettuoso'. The tempo is indicated as ♩ = bis 120. The score consists of three systems of staves. The first system (measures 169-170) features a piano part with a dynamic of *ff (poco vibr.)*. The second system (measure 171) features a piano part with a dynamic of *secco ff*. The score includes various musical notations such as accents (>), slurs, and dynamic markings.

173

(sempre ff)

(sempre ff)

178

(♩ = bis 120)

8va

16va

fp

nach und nach in Flutter-

furioso

ff

(L.H.)

3

182

nach und nach wieder normal

Péd. (bis * halten)

zunge übersehen

(R.H.)

sfz

fff

sfz

sfz

sfz

(sempre ff)

185

secco

pp sub.

(Pedal weg)

Ped. - - - - *

3

189

Musical score for measures 189-194. The piece is in 2/4 time. It features a grand staff with treble and bass clefs. The music includes octaves (8va), triplets, and dynamic markings like accents (>).

195

Musical score for measures 195-204. The tempo is marked as (♩ = ca. 76-80) *senza espr.* The dynamics are *ppp* and *senza Ped.* The music includes triplets and slurs.

Musical score for measures 205-214. The dynamics are *sempre ppp*. The music includes triplets, slurs, and a quintuplet (5).

196

Musical score for measures 196-201. The title is *Scherzando I* (♩ = ca. 152-160). The time signature is 3/4. The dynamics include *ff*, *mf*, *p*, *quasi gliss.*, and *mp*. The music includes triplets, slurs, and various rhythmic patterns.

KADENZ A *

♩ = ca. 96-100 *rapido ff*

♩ = ca. 92-100 *f risoluto*

(♩ = ca. 100) *capriccioso*

(♩ = bis 116) *p leggiero*

205 **1 Scherzando II** 3 2 3 3

4 (♩ = bis 152)

f

f (R.H.)

gliss.

Ped.

gliss.

Ped.

KADENZ B

(♩ = ca. 92-100) *grazioso*

(♩ = ca. 120) *cantabile mp*

(♩ = ca. 84) *agitato*

rit.

f risoluto

vibr.

Scherzando III (♩ = bis 168)

213 3 5 4

8 16 8

mf

mf

mp

tr.

*

Die drei Kadenzen (A B C) sind vom Interpreten selbst zu gestalten. Sie bestehen aus jeweils vier Gruppen. Jede Gruppe ist ein Mal zu spielen, wobei die Einteilung der Gruppen dem Spieler selbst überlassen bleibt. Er kann frei über die Reihenfolge der Gruppen entscheiden, die untereinander durch Zäsuren oder Fermaten verbunden sind. (Diese Anweisung gilt für alle drei Kadenzen.)

CADENZ **C**
(♩ = ca. 120)

p cantabile

(♩ = ca. 92-100)
grazioso
mp

(♩ = bis 116)
leggiere

(♩ = ca. 96-100)
rapido
fp

Risoluto (♩ = ca. 92-100)

220

f *tr* *f* *trem.* *trem.* *(Ped. *)* *(3 21) Ped. **

222 Andante (♩ = ca. 76-80)

p *dolce* *dolce*

225 meno mosso (♩ = ca. 69-72)

mp cantabile

228

231

Piu mosso (♩ = ca. 72-76)

233

Molto lento (♩ = ca. 50)

235

Con brio e marcato subito (♩ = ca. 96)

*.) Saite im Klavier mit Finger anzupfen!