

# Kaleidoskop

(2001)

Rudi Spring

op. 76 Nr. 2

Flöte / flute

Klarinette in A / clarinet in A

Tenorhackbrett (c0 - g3) / hammered dulcimer (or piano) \*)

Violine / violin

Violoncello / violoncello

5 Tempelblocks (1 Spieler / 1 player)

einschließend Franz Schuberts Klaviersonatensatzfragment D 769 A  
includes Franz Schubert's piano sonata fragment D 769 A

Spieldauer / duration: 7'00"

#### Translation for often used expressions:

Types of hammers of the dulcimer:

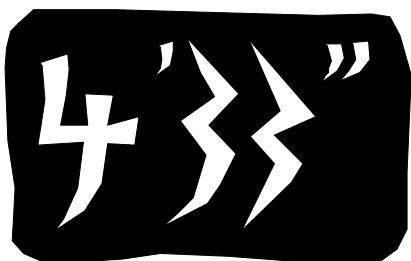
Filz = felt

Leder = leather

Holz = wood

\*) In Ermangelung eines Tenorhackbretts kann die betreffende Stimme auch auf einem Klavier realisiert werden. Voraussetzung: entsprechende Mezzopedal- und Anschlagsnuancen, um den spezifischen Hackbrett-Nachhall nachzuahmen und eine Annäherung an die drei Schlägelarten Filz, Leder und Holz zu gewährleisten.

If you use a piano instead a hammered dulcimer be careful to adjust dynamics and use of pedal in a way similar to the dulcimer which has a long keeping, echoing sound and 3 different types of hammers: felt, leather and wood.



## Rudi Spring

wurde 1962 in Lindau am Bodensee geboren. In den Jahren 1971–75 war sein prägender Lehrer in Tonsatz, Analyse, Klavier & Komposition Alfred Kuppelmayer. 1978 begann er in Bregenz ein Kammermusikstudium bei dem Violoncellisten Heinrich Schiff, mit dem er schließlich auch gemeinsam konzertierte und auf dessen Anregung bis 1982 eine Reihe von Kompositionen entstand. Rudi Spring war 1975–86 als Kirchenorganist und ist seit 1985 immer wieder als Dirigent tätig. An der Münchener Hochschule für Musik und Theater – wo er 1981–86 Komposition & Klavier studierte – unterrichtet er seit 1999 im Rahmen eines Lehrauftrags Liedgestaltung.

Zahlreiche Rundfunkaufnahmen und einige CDs dokumentieren seine Tätigkeit als Kammermusik- und Liedpianist, die immer wieder durch Soloabende einerseits und Chanson-Auftritte andererseits ergänzt wird.

2000 erschien bei ADERA "Bach dreifach": 3 CDs mit Soloklaviermusik von C. Ph. E. Bach, J. S. Bach und W. Fr. Bach; 2003/04 in Eigenproduktion "Auf Schuberts Spur", eine weitere Dreifach-CD, die Franz Schuberts Klaviersonatenperiode 1823-26 gewidmet ist.

Seit 1994 verbindet ihn eine vielfältige Zusammenarbeit mit der Akkordeonistin Maria Reiter. Kompositionsaufträge kamen in den letzten Jahren vom Land Baden-Württemberg, dem Deutschen Musikrat, dem Münchener Kammerorchester, den Munich Puppet Players, Konstantin Wecker (Orchestrierung von dessen Filmmusik "In der Mitte eines Lebens"), dem Internationalen Bodensee-Festival, der Hugo-Wolf-Akademie Stuttgart.

Rudi Spring ist Träger des Internationalen Bodenseekulturpreises 2002. 2005 war er Stipendiat der Deutschen Akademie Villa Massimo in Rom.

## Vorwort

Das kanadische Ensemble ERGO Projects, welches das Werk anregte und uraufführte, gab den damals angefragten Komponisten folgenden Text mit auf den Weg:

### **Mechanisms**

*Da musikalische Formen und Prozesse meistens die Grundidee von Musik aller möglichen Stile und Gattungen sind, liegt der Zusammenhang zwischen »Erfindung« und »Vorstellung« nahe. So wie es physisch repräsentative Modelle hierfür gibt, wie z.B. mechanische Geräte oder Maschinen von steigender Komplexität durch alle Zeiten hindurch, von der Vergangenheit bis zur Gegenwart (und weiter bis in die Zukunft), so war immer auch die kindliche Faszination für Wunder die Inspirationsquelle für Gestaltung und Zweck solcher Maschinen.*

*Was wir in der natürlichen Welt voller Kreisläufe und Muster vorfinden, versuchen wir neu zu erschaffen und zu erweitern wie Kinder beim Spielen. Von diesem Standpunkt aus könnten wir nach dem offensichtlichen und rein funktionellen Zweck von Maschinen zu fragen beginnen, die die entwickelte Welt am »ticken« halten. Vielleicht ist dies nur eine andere Form des »Spielens« mit der Vorstellung, wobei wir unsere Träume realisieren (oder zumindest simulieren). Mathematische Konstrukte sind ein weiterer Bestandteil – das Zählen und Konfigurieren, um eine Erfindung in Gang zu setzen.*

(...)

Barbara Croall  
 (Aus dem Englischen von C. C. Bettendorf)

# Sonate (Fragment)

Franz Schubert, D769 A  
(komp. vermutlich 1823)

Allegro

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

# Kaleidoskop

**♩ = 140, sempre in tempo**

## Rudi Spring, op. 76 Nr. 2

Flöte

Klarinette  
in A \*)

Tempel-  
blocks

Tenor-  
hackbrett

Violine

Violoncello



5

Fl.

Klar.

Tptbl.

(cresc.)

*ff*

*pp*

Thb.

VI.

Vc.

*sonoro*

*p dolce*



13

Fl.

Klar.

Tplbl.

Leder

Thb.

VI.

Vc.

*senza vibr.*

*p*

*pp*

*f*

*sul tasto, senza vibr.*

*p*

24

Fl.

Klar.

Tpbl.

Thb.

VI.

Vc.

poco sul pont.  
senza, e poco a poco con vibr.

*fp*

Filz

*mf*

ord.

*p dolce*



35

Fl.

Klar.

Tpbl.

Thb.

VI.

Vc.

*pp*, fahl / washed out

senza dim.

(ord.)

*pp dolcissime*

senza dim.

senza dim.



46

sempre in tempo, molto ritmico

Fl.

Klar.

Tpbl.

Thb.

VI.

Vc.

*p*

Leder

*mp*

*mf*

*f*

53

Fl.

Klar.

Tpbl.

Thb. *mp* *f*

VI.

Vc.

=

59

Fl.

Klar.

Tpbl.

Thb. *f* *p* *Filz*  
*quasi f*

VI.

Vc.

=

65

Fl.

Klar.

Tpbl.

Thb. *mf* *Leder*

VI.

Vc.

71

Fl.  
Klar.  
Tpbl.  
Thb.  
VI.  
Vc.

pizz. batt.  $\underline{\underline{3}}$   $\underline{\underline{3}}$   $\underline{\underline{3}}$  Holz  
 $f$   $mp$   
 $b.p.$   $f$   $mp$

==

78

Fl.  
Klar.  
Tpbl.  
Thb.  
VI.  
Vc.

$b.p.$   $f$   $mp$   $mf$

==

84

Fl.  
Klar.  
Tpbl.  
Thb.  
VI.  
Vc.

$f$   $(p)$   $mf$   
 $f$   $f$   $p$  Leder  $f$

89

Fl.  
Klar. *f*  
Tpbl.  
Thb.  
Vi.  
Vc.

=

94

Fl.  
Klar. *fp* *f*  
Tpbl.  
Thb. *p* 3—3— *Holz* *f* 3—3—  
Vi.  
Vc.

=

100

Fl.  
Klar. *f* *(f)* *p* *(p)* *f semper*  
Tpbl. *f* 3—3—  
Thb.  
Vi.  
Vc. *pizz.* *ff*

106

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*f*

*p subito*

*mf*

*Filz*

*mf*

*f*

=

111

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*f*

*mp*

*f*

*f = p*

pizz. batt.

=

116

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*f*

*p*

*f*

*f sempre*

(Filz)

*arco*

nat. sul A

(ord.)

*p cresc.*

*mp*

121

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*cresc.*

*f*

*nat. sul C*

*(Bartók-pizz.)*

*gliss.*

127

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*(f)*

*p*

*mp*

*mf*

*Holz*

*nat. sul A*

*sul E*

*arco*

*mf sonoro*

133

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

*Flatt.*

*sonoro*

*3 3 3*

*v*

*(v)*

*ord.*

*p*

139

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

*ff*

ord.  
pizz.

144

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

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

*arco*  
*Holz*  
*Filz*

150

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

*pp*

*pizz.* *mf* *batt.*  
*fp* *f*

*Holz*

156

Fl.

Klar.

Tpbl.

(Holz)

Thb.

VI.

Vc.

*mp*

*f*

*pp*

*mf*

*p*

*nat. sul A*

*ord.*

*p cresc. poco a poco*

*cresc.*

161

Fl.

Klar.

Tpbl.

Thb.

VI.

Vc.

*mf*

*cresc. poco a poco*

*f sempre*

*Leder*

*f*

*f*

*pizz.*

167

Fl.

Klar.

Tpbl.

Thb.

VI.

Vc.

*f*

*mp*

*mf*

*arco*

*più f*

171

Fl.

Klar.

Tpb.

Thb.

VI.

Vc. *ff*

=

176

Fl.

Klar.

Tpb.

Thb.

VI.

Vc. 5 5 (v) 5 0 V (ff)

=

180

Fl.

Klar.

Tpb. *mf* 3 3 3

Thb.

VI.

Vc. nat. sul C pizz. O O

185

**sempre in tempo**

Fl. (decresc.)

Klar. *pp*

Tpbl. *pp*

Thb. *pp*

VI.

Vc. *arco*  
*mp cantabile ondeggiando*

*rf* >

192

Fl. *p*

Klar.

Tpbl.

Thb. *Filz* *p*

VI. *v* *p mezza voce* *mp cantabile ondeggiando* *r'f* >

Vc. *rf* >

199

Fl.

Klar.

Tpbl.

Thb. (Filz) *p*

VI.

Vc. *pizz.* *sonoro* *ord.* *sffz*

206

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

=

212

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

=

218

Fl.

Klar.

Tplbl.

Thb.

VI.

Vc.

225

Fl.

Klar. *f*

Tpbl.

Thb. *f*

VI. *v* (v) nat. sul A sul E (f) sul A

Vc.

230

Fl.

Klar. *pp* *f* *mf* *f* *p* *sempre*

Tpbl.

Thb.

VI. *sul E* (v) *sul A (ord.)* (n)

Vc.

235

Fl.

Klar. *f* *f* *sempre*

Tpbl.

Thb. *f* *p* *#x* *rf*

VI. *ord.* *rf >* *(v)* *ord.* *decresc.*

Vc. *mf*

241

Fl.

Klar. *p* (p) *f* *pp* *f* *p* *pp* *f*

Tpbl.

Thb. *Leder* *p* *sfz*

Vi.

Vc. *pizz.* *sonoro* *f marcato*

247

Fl.

Klar. (f) *p subito* *f* *mp*

Tpbl.

Thb. *f* *mf* *3* *pizz. batt.*

Vi.

Vc. *mf* *p arco* *f marcato* *f marcato*

252

Fl.

Klar. *pp* *f* *f* *mf* *pp*

Tpbl.

Thb. *f* *f* *(Leder)*

Vi. *p sempre* *pizz.* *ff* *p* *arco* *p sul A*

Vc. *fpp* *f* *p sub.*

Fl. 257 Flatt.

Klar. *pp* *f* *p sub.* *cresc. poco a poco*

Tplbl. *p* *mp sempre*

Thb. *mp* *f* *v*

VI. *ord.* *p sempre*

Vc. *p sempre* *v*

Fl. 262 *ff*

Klar. *f sempre* *f* *mf*

Tplbl. *(Leder)*

Thb. *3*

VI. *f* *f* *nat. sul C* *pizz. Ø*

Vc. *gliss.*

Fl. 267

Klar.

Tplbl. *f*

Thb.

VI.

Vc. *Ø Ø*

273

Fl.

Klar.

Tplbl. *decresc. poco a poco*

Thb. *mf*

VI.

Vc.

*cantabile*

*pp*

=

279

Fl. *f semper*

Klar. *p*

Tplbl.

Thb. (Leder) *f semper*

VI.

Vc.

*nat. sul A*

*arco*

*più f*

*come prima*

*f sonoro*

=

284

Fl.

Klar.

Tplbl.

Thb.

VI. *sul A ord.*

Vc. *p*

*mf cantabile*

289

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

=

295

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

Holz  
mf

(f)

p

ord.  
pizz.  
ff

f marcato  
arco

f marcato

=

300

Fl.  
Klar.  
Tpb.  
Thb.  
Vi.  
Vc.

f

mp sub.

(Holz) #p

pizz. batt.

p

f marcato

(f)

305

Fl. Klar. Tpbl. Thb. Vi. Vc.

*f sempre* (f) *pizz.* *mf espressivo* nat. sul A

==

310

Fl. Klar. Tpbl. Thb. Vi. Vc.

(f) *Filz* *ff* *cresc.*

==

315

Fl. Klar. Tpbl. Thb. Vi. Vc.

*furioso* *ff* *(Filz)* *sfz* *p*

==

320

Tpbl.

*sempre in tempo* *ff*

# Flöte

# Kaleidoskop

**♩ = 140, sempre in tempo**

## Rudi Spring, op. 76 Nr. 2

Musical score for trumpet 1, page 10, measures 11-12. The score is in 3/4 time. Measure 11 starts with a dynamic *sff*, followed by a measure of *p*. Measure 12 starts with a dynamic *f*, followed by a measure of *pp*. The music consists of eighth-note patterns with grace notes. Measure 11 ends with a fermata over the last note. Measure 12 ends with a dynamic *ff*.

Musical score for orchestra, page 6, measures 12-15. The score includes parts for Violin I (Vl.), Trombone (Thb.), Bassoon (Bassoon), Clarinet (Klar.), Double Bass (Vc.), and Percussion (Perc.). The score shows a rhythmic pattern of eighth and sixteenth notes, with dynamic markings like *sonoro*. Measure 12 starts with a bassoon solo. Measures 13-14 feature a rhythmic pattern of eighth and sixteenth notes. Measure 15 concludes with a bassoon solo.

senza vibr.

*p*

26 2 3 3

Klar. Thb.

34 Vc.

*pp, fahl / washed out*

senza dim.  
Vi.

7

Musical score for orchestra and piano. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a tempo marking of 'sempre in tempo, molto ritmico'. The bottom staff is for the orchestra, with sections labeled 'Duo Thb-Tplbl.' and 'Klar.'. The score includes measures with various time signatures: 48, 36, 84, 4, 88, and 12. The piano part has thick black bars indicating performance times.

Musical score for Klarinette (A) starting at measure 100. The tempo is 100 BPM. The key signature is A major (no sharps or flats). The first measure consists of six eighth-note pairs with a grace note, dynamic *f*, and a fermata. The second measure starts with a fermata followed by a sixteenth-note pair. Measures 3-5 show eighth-note pairs with dynamics *p* and *p*. Measure 6 ends with a dynamic *f*.

Musical score for piano, page 105. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff contains a dynamic instruction: *(f sempre)*. The page number 105 is located at the top left.

Musical score for piano, page 11, measures 110-116. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 110 starts with a forte dynamic. Measure 111 shows eighth-note pairs followed by a fermata over a single note. Measure 112 begins with a sharp sign above the staff, followed by a measure repeat sign. Measure 113 starts with a forte dynamic. Measure 114 features eighth-note pairs. Measure 115 shows eighth-note pairs followed by a fermata over a single note. Measure 116 concludes with a sharp sign above the staff.

Musical score for piano, page 119, measures 5-124. The score shows a treble clef staff with various musical markings including dynamic changes (e.g., *f*, *p*, *mf*) and performance instructions (e.g., *rit.*, *tempo*, *legg.*). Measures 5-124 feature a series of eighth-note patterns with grace notes and slurs, separated by thick black bars.

## Flöte

2

128 Tpbl. (f)  
mp

132 Tpbl.

137 Flatt.  
sonoro

144 Tpbl.  
p f

150

161 mf

166 > f

172 f

178 ff

183 decresc. sempre in tempo p

## Flöte

188      4      192      *p*      12

207 Klar. (A)      *mf*      *mf*

211 1      2      216      *mp*

218 3      222      *mf*      *f*

226      *f*      *f*

230      17

250 Klar. (A)      *mp*      *pp*      *f*      *f*

255 1      2      *mf*

261 Flatt.      *f*

264      *ff*

This musical score page contains 12 staves of music for Flute and Clarinet (A). The Flute part starts at measure 188 with dynamic *p*, followed by measure 211 with dynamic *mf*, and measure 255 with dynamic *mf*. The Clarinet (A) part starts at measure 207 with dynamic *mf*, followed by measure 226 with dynamic *f*, and measure 261 with dynamic *f*. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *pp* and *ff*. Measures 218 and 250 feature melodic lines with sustained notes and rhythmic patterns. Measures 211 and 255 show harmonic changes indicated by Roman numerals 1, 2, and 3. Measures 261 and 264 include a 'Flatt.' instruction, likely referring to a key signature change.

## Flöte

4

Musical score for Flöte (Flute) page 4, featuring ten staves of music with various dynamics, articulations, and performance instructions.

**Measure 269:** Repeating eighth-note pattern on G-sharp.

**Measure 274:** Dynamics: *cantabile*, *f sempre*. Measure begins with eighth-note pattern on G-sharp, followed by a melodic line with grace notes and a sustained note.

**Measure 280:** Eighth-note pattern on G-sharp.

**Measure 284:** Melodic line with grace notes and a sustained note.

**Measure 288:** Melodic line with grace notes and a sustained note.

**Measure 294:** Dynamics: *(f)*. Melodic line with grace notes and a sustained note.

**Measure 299:** Melodic line with grace notes and a sustained note.

**Measure 303:** Melodic line with grace notes and a sustained note.

**Measure 308:** Dynamics: *sempre in tempo*. Measures 1 and 2 shown. Measure 1 starts with a sustained note. Measure 2 starts with a sustained note.

**Measure 315:** Dynamics: *ff*. Measure begins with eighth-note pattern on G-sharp.

**Tenorhackbrett****Kaleidoskop**

Rudi Spring, op. 76 Nr. 2

 $\text{♩} = 140$ , **sempre in tempo**

1  
**Tplbl.**  $\frac{3}{4}$   $p$   $f$   $pp$   $ff$   
**7** 6 Klar. (A) 15 Leder 2  
**22** 3 3 3 Filz 32 2 3 8  
**Fl.** **VI.** **Klar.** **mf** **Vc.** **Fl.** **VI.**  
**48** **sempre in tempo, molto ritmico** **Tplbl.**  
**Leder** **mp** **mf** **mp** **f** **mp** **f**  
**54**  
**59** **filz** **quasi f**  
**64** **sfz**  
**69** **Leder** **#f** **pizz.** **batt.** **f**

## Tenorhackbrett

2

73

Holz

84

Leder

89

95

100 9 VI. Filz  
mf 3 pizz. batt.

113 5 119 (Filz) f

123 4 3 Holz mf #x

135 #o 7

ISMN M-50098-304-0

## Tenorhackbrett

## Tenorhackbrett

4

245

250 pizz. batt.

258 (mp)

264 (Leder) 1 2 3 4

270 5 6 7 8 9

275 (Leder) >mf cresc. 3 3

280 (cresc.) più f

286

292 2 Holz mf f

300 (f) (Holz) pizz. batt.

305 2 309 1 Filz (f)

314 3 1(Filz) sempre in tempo 6 ff

**Klarinette (A)****Kaleidoskop**

Rudi Spring, op. 76 Nr. 2

$\text{♩} = 140$ , **sempre in tempo** (sämtliche Stichnoten sind in C notiert)

## Klarinette (A)

2

114

Klarinette (A)

114

*f* *p*

118

*f* *f sempre*

121

*4* *11*

Tplbl. *pp* *p* Fl. *#* *mf* *p* *p*

139

*7* Vc. *pp*

144

*f* *p*

156

*mp*

159

(*pp*)

162

*f sempre*  
*cresc. poco a poco*

166

*f*

171

*f*

176

*mf* *sempre in tempo*

181

*decresc.* *pp*

2

## Klarinette (A)

188      5      9      Thb.      203      *sforzando* VI. + Vc.

Vc. solo      VI.

207      *mf*      *p*      1      *mp*

212      *p*      8      Fl.      *mf*

224      *p*      *f*

228      *f*      *pp cresc.*

231      *f*      *mf*      *f*

234      *p sempre*      1      *f*

239      1      *f sempre*      *p*      (*p*)      *f*

244      *pp*      *f*      *p*      *pp*      *f*      (*f*)

249      *p subito*      *f*      *mp*

253      *pp*      *f*      *f*      *pp*

257      *pp*      *f*      *f*      *p sub.*

260      *cresc. poco a poco*      *f sempre*

## Klarinette (A)

4

Musical score for Klarinette (A) featuring 15 staves of music. The score includes dynamic markings such as *f*, *mf*, *p*, *f sempre*, *mp sub.*, *f*, *mp*, *(f)*, *sempre in tempo*, and *furioso*. Performance instructions include '1' above certain measures and a measure number '6' at the end. Measure numbers 264 through 316 are indicated at the beginning of each staff.

Tempelblocks

# Kaleidoskop

**♩ = 140 , sempre in tempo**

## Rudi Spring, op. 76 Nr. 2

## Tempelblocks

2

64

69

73

79

84

89

## Tempelblocks

3

95

Tempelblocks

95

100 1 2

106 16 Fl. f

127 p mp

132

137 2 pp p pp mf 2 p 3—3—

145 f

150 p mf

157 6 Fl. f

168 mf

172 f 3—3— (f)

## Tempelblocks

4

177

183      **semre in tempo**    1    18

206      22      Fl.

232      mp      3      3      2      f

239      6      246      mf

248      1      f      3      1      f      f

255      5      p      mp sempre

266      1      f      1      1      1

272      decresc.    poco a poco

277      3      281      33      Fl.

317      ff      sfz      p      f      pp

322      semre in tempo

(cresc.)      ff

# Violoncello

# Kaleidoskop

Rudi Spring, op. 76 Nr. 2

**♩ = 140, sempre in tempo**

Musical score for Tptbl. (Trumpet) in 3/4 time. The score consists of ten measures. Measure 1 starts with a dynamic *sfz*, followed by a measure with a *p* dynamic. Measures 2-4 show a melodic line with eighth-note patterns. Measure 5 begins with a dynamic *f*. Measures 6-7 show eighth-note patterns. Measure 8 begins with a dynamic *pp*. Measures 9-10 show eighth-note patterns. The score ends with a dynamic *ff*.

Musical score for bassoon (Bassoon). The score consists of two staves. The top staff uses a bass clef and has a tempo marking of 'sempre in tempo, molto ritmico'. It includes measure numbers 48, 40, 88, 9, and 'Thb.' followed by a dynamic '(f)'. The bottom staff uses a bass clef and shows a bassoon part with various rhythmic patterns and rests.

## Violoncello

114 Fl. Klar. (A) arco nat. sul A (ord.) *p cresc.*

*f* *p*

121 2 nat. sul C (Bartók-pizz.) 1 arco *mf sonoro*

*f* *gliss.*

130 (v) ord.

137 ord. pizz. *ff*

143 arco *mf* *f*

150 nat. sul A ord. *f* *fp* *f* *p*

*cresc.*

159 *f* *(— γ)*

## Violoncello

3

165 **1** pizz. arco  
 165 **1** *più f*

170 *ff*

175 3 3 5 (v) 5 5 (ff)

179 0 nat. sul C pizz.

185 **1** arco  
*mp cantabile ondeggiando*

194 ord. pizz.  
*sonoro*

202 arco **1**  
*mf marcato*

209 *mp* *mf marcato* (v) nat. sul A

217 *p* *f* 3

## Violoncello

228      **4** VI. sul A (ord.) 233      **V** ord.

237      ord.      **4** pizz.      **4** arco  
sonoro      **mf**      **f marcato**  
ord.

251      **fpp** <**f**      **p sub.**

259      (v) nat. sul C      **1** pizz.      **1**  
gliss.      **f**

267      **1**      **1**      **1**      **1**      **1**      **1**

276      **1**      **1**      **1**      arco  
**f sonoro**

284

292      ord.      pizz.  
**ff**

298      arco      **1**      (f)

306      **f marcato**      nat. sul A      ord.  
**f**

313      (cresc.)      **ff**      **sempre in tempo**  
nat. sul C      gliss.

**Violine****Kaleidoskop** **$\text{♩} = 140$ , sempre in tempo**

Rudi Spring, op. 76 Nr. 2

Tptbl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{ff}{sfz \ p \ f \ pp \ ff}$

7 Fl.  $p \ dolce$

14 2 6 Fl. 24 poco sul pont.  
senza, e poco a poco con vibr.  
Thb.  $p \ pp$  Klar.

29 2 3 3 Fl. fahl 38 (ord.)  $pp \ dolcissime$  senza dim.  
Thb. Vc.  $pp \ dolcissime$  senza dim.

44 4 48 40 88 16 Fl.  $f \ f$   $f$  **sempre in tempo, molto ritmico**

108  $p \ f$   $f$  pizz.  $ff$

115 4 120 arco  $mp \ cresc.$   $f$

124  $f$  (v) (v) nat. sul E (v) sul A sul A

130 sul E 6 138  $p$   $v$   $v$

## Violine

2

142

Musical score for Violin part, measure 142. Treble clef, key signature of one sharp. The music consists of eighth and sixteenth note patterns. Dynamics include a dynamic marking 'f' at the end of the measure.

149

Musical score for Violin part, measure 149. Treble clef, key signature of one sharp. Dynamics include 'p cresc.' followed by 'f'. Measure 150 begins with a dynamic 'p' and a 4/4 time signature change.

159

Musical score for Violin part, measure 159. Treble clef, key signature of one sharp. Dynamics include 'p cresc. poco a poco' followed by 'f'. Measure 160 begins with a dynamic 'f'.

165

Musical score for Violin part, measure 165. Treble clef, key signature of one sharp. Dynamics include '(f)' at the beginning of the measure.

170

Musical score for Violin part, measure 170. Treble clef, key signature of one sharp. The music consists of a series of eighth-note chords.

175

Musical score for Violin part, measure 175. Treble clef, key signature of one sharp. The music consists of a series of eighth-note chords.

180

Musical score for Violin part, measure 180. Treble clef, key signature of one sharp. The music consists of a series of eighth-note chords. A dynamic marking 'decresc.' is present at the end of the measure.

185

**sempre in tempo**

Musical score for Violin part, measure 185. Treble clef, key signature of one sharp. The music consists of eighth-note chords. A dynamic marking 'pp' is present at the end of the measure. Measures 186 and 187 begin with measure numbers '1' and '5' respectively.

## Violine

193 *v*  
*p mezza voce mp cantabile ondeggiando* *rf >* *(v)*

201 *pizz.* *mf marcato p*

210 *mf marcato p f* *pizz.* *arco mf*

217 *mp cresc.* *#*

224 *f p f* *(v) nat. sul A sul E sul A*

230 *sul E (v) sul A (ord.) mf*

237 *rf > decresc. pp*

245 *f marcato p f marcato*

252 *p sempre ff p p arco p*

258 *p sempre (v)*

## Violine

4

264

269

274

279

nat. sul A

come prima

sul A ord.

*f*

*p*

286

*mf cantabile*

293

*f marcato*

*p*

301

*pizz.*

*p*

*f marcato*

*mp*

*ff*

308

*arco*

*mf espressivo*

(*□*)

315

*ff*

*6*