

**Franz Kanefzky**

# **DON QUIJOTE**

**ODER**

## **MUT BEGINNT GANZ OFT IM KLEINEN**

(Konzept und Text: M. Oberhauser / F. Kanefzky)

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Vorrede: "Leise trägt hierher der Wind"

Kapitel 1  
„Über Stock und Stein“

Kapitel 2  
„Spinner!“  
„Merkst du nicht wie alle lachen?“

Kapitel 3  
„Liebe macht uns nicht satt“

Kapitel 4  
„Mut beginnt ganz oft im Kleinen“

Kapitel 5  
„Mut beginnt ganz oft im Kleinen“ (Reprise)

**Partitur**

# Besetzung

Flöte  
Oboe  
Klarinette (B/A)  
Fagott

Trompete in C (*off stage*)  
3 Posaunen  
Pauke

2 Schlagzeuger

Kinderchor

Erzähler

Streicher (10/8/6/5/3)

Die unterstrichenen Instrumente werden von beiden Schlagzeugern gespielt.

## 1. Schlagzeuger

Röhrengl. (a'), Gr. Trommel, Tambourin, Vibra-slap, Lotusflöte, Kokosschalen,  
Templebloc (h,m,l), Dubaci (cis'') Tom-tom (h,m,l) Piatti, einige Konserven,  
Glockenspiel, wind-chimes, Ratsche, Claves, Vibraphon, hg.Bck., Windmaschine,  
Darabukka, Kastagnetten, crotales (a'/d'')

## 2. Schlagzeuger

kl. Trommel, Kastagnetten, Claves, Guiro, hg.Bck., Peitsche, Bongos (h,l) Dubaci (fis'),  
Xylophon, 3 Tom-tom (h,m,l) Herdenglöckchen, Flexaton, Metallstange, Glockenspiel,  
glass-chimes, wind-chimes, Rührtrommel, Windmaschine, Ratsche, Djembe, Sporen

# Don Quijote oder Mut beginnt ganz oft im Kleinen

Liedtexte:  
Martina Oberhauser/Franz Kanefzky

Kapitel 1

Musik: Franz Kanefzky

♩ = 60 VORREDE: LEISE TRÄGT HIERHER DER WIND

Flöte *ad lib.*  
*p*

Oboe

Klarinette in B *ad lib.*  
*p*

Fagott *ad lib.*  
*p*

Trompete in C

Posaune 1

Posaune 2

Bassposaune

Pauken

Röhrglocken *weich*  
*p* To Schlz.

Schlagzeug 2

Chor *p* Lei-se trägt hier her der Wind Wor-te aus ge-ronn' ner Zeit. "Spürst du das, was hier be-ginnt?",

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

8

Fl.

Ob.

Kl. *ad lib.*

Fg. *ad lib.*

Trp.

Pos.

Pos.

Bpos.

Pk.

R.-Gl. *Schlagzeug*

Schl.2 *p*

Chor *mf*

flü - tert die Ver - gang en - heit. *pizz.* Von

Vl. 1 *p*

Vl. 2 *p*

Vla. *p*

Vc. *p*

Kb. *p*

Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

Chor  
dem, der aus-zog, in sich ei-ne Flam me voll Mut, wer den wir nun ver kün den, euch zei gen, was tief in ihm ruht.

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

Fl.

Ob.

Kl.

Fg.

Trp. *off stage*  
*mf*

Pos. *con sord.*  
*p*

Pos. *con sord.*  
*p*

Bpos. *con sord.*  
*p*

Pk.

Schl.1

Schl.2

Chor

VI. 1

VI. 2

Vla.

Vc.

Kb.

Fl. *p*

Ob. *dolce p* 3

Kl. *p*

Fg. *p*

Trp.

Pos. *senza sord.*

Pos. *senza sord.*

Bpos. *senza sord.*

Pk. *mf*

Schl.1 *Tambourin p* *mf*

Schl.2 *Kastagnetten p* *mf*

Chor  
 Von der Welt nur be-lacht, trot-zte er je dem Hohn. Sich selbst stets treu zu blei ben, war sein wert-voll ster Lohn.

VI. 1

VI. 2

Vla.

Vc.

Kb.

Fl. *mf*

Ob. *mf*

Kl. *mf*

Fg. *mf*

Trp. *f*

Pos. *p*

Pos. *p*

Bpos. *mf*

Pk.

Schl.1 *mf*

Schl.2 *mf*

Chor

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*



30

Fl.

Ob.

Kl. *ad lib.*  
*p*

Fg. *ad lib.*  
*p*

Trp. *mf*

Pos.

Pos.

Bpos. *p*

Pk. *p*

Schl.1 *p*

Schl.2 *p*

Chor  
Die - sen Weg zu be - glei - ten wird hier nun ge - scheh'n. Lasst euch in die Ge schich - te ge - lei - ten,

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

33

Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

Chor  
um all das zu ver - steh'n.

Vl. 1  
arco

Vl. 2  
arco

Vla.  
arco

Vc.  
arco

Kb.  
arco

♩ = 140

38

Fl. *mf*

Ob. *mf*

Kl. *mf*

Fg. *mf* 5 6 5 6 7

Trp.

Pos. *mf*

Pos. *mf*

Bpos. *mf*

Pk. *mf*

Schl.1 *mf*

Schl.2 *mf*

Chor *rufen*  
O - le!!!

Vl. 1 *mf*

Vl. 2 *mf*

Vla. *mf*

Vc. *mf* 5 6 5 6 7

Kb. *mf* 5 6 5 6 7

# 1. Anfang (1.x nur Fl., Ob., Perc., Str.) 2. Anfang (2.x tutti)

42 ♩ = 80 Spanischer Tanz

Wdh. auf Zeichen

aufstehen

Fl.

Ob.

Kl.

Fg.

2.x tutti

Trp.

Pos.

Pos.

Bpos.

Wdh. auf Zeichen

Pk.

Schl.1

Schl.2

Chor

Wdh. auf Zeichen

Vi. 1

Vi. 2

Vla.

Vc.

Kb.

48

Fl. *mf* 3

Ob. *mf* 3

Kl. *mf* 3

Fg. *mf* 3

Trp.

Pos. *mf*

Pos. *mf*

Bpos. *mf*

Pk. *mf*

Schl.1 *mf*

Schl.2 *mf*

Chor *f* *rufen* O-le! O-le!

Vl. 1 *mf*

Vl. 2 *mf*

Vla. *mf*

Vc. *mf*

Kb. *mf*

53

1. 2.

Fl. *3* *2.x ab T. 44*

Ob. *3* *2.x ab T. 44*

Kl. *3* *2.x ab T. 44*

Fg. *3* *2.x ab T. 44*

Trp. *2.x ab T. 44*

Pos. *2.x ab T. 44*

Pos. *2.x ab T. 44*

Bpos. *2.x ab T. 44*

Pk. *2.x ab T. 44*

Schl.1 *2.x ab T. 44*

Schl.2 *2.x ab T. 44*

Chor  
O-le! O-le! O-le! *2.x ab T. 44*

VI. 1 *2.x ab T. 44*

VI. 2 *2.x ab T. 44*

Vla. *2.x ab T. 44*

Vc. *2.x ab T. 44*

Kb. *2.x ab T. 44*

*Ausschnitte zur Ansicht*

59  $\text{♩} = 80$  ③

Fl.

Ob.

Kl.

Fg. *p espress.*

Trp.

Pos.

Pos.

Bpos.

Pk. *p*

Tambourin

Schl.1 *mp*

Kastagnetten

Schl.2 *mp*

Vi. 1 arco *p*

Vi. 2 arco *p*

Vla. arco *p espress.*

Vc. arco *p* 3

Kb. pizz. *p* arco 3

Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

VI.1

VI.2

Vla.

Vc.

Kb.

*p*

*mp*

*mp*

*mp*

*p*

*p*

*p*

*mp* *espress.*

solo

tutti

*p*

*p*

pizz.

arco

*p*

3

3

3

3



69

Fl. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Ob. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Kl. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Fg. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Trp.

Pos. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Pos. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Bpos. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Pk. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Schl.1 *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Schl.2 *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

VI. 1 *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

VI. 2 *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Vla. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Vc. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

Kb. *Sprecher* *kl. Trommel*  
Don Qui -jote de -la Man -cha

*to*

*solo*

*f*

*(solo)*

75 **④**

Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

VI. 1

VI. 2

Vla.

Vc.

Kb.

*f*

*p*

*mp*

*p*

*f*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*battuto*

*solo*

*mf*

*pizz.*

*pizz.*

*arco*

*f*

*p*

*p*

*f*

*p*

*pizz.*

*pizz.*

*arco*

Fl.

Ob.

Kl.

Fg.

mp

f

3

3

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

6

VI. 1

VI. 2

Vla.

Vc.

Kb.

3

3

84

Fl. *f* 3

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1 *f* 3

Schl.2 6

Vl. 1 arco *mf* pizz. *f*

Vl. 2 pizz. *f*

Vla. tutti pizz. *f*

Vc. solo ruppig *mf* 3

Kb. pizz. *f*

88 (solo)  $\text{f}$

Schl.1  $\text{f}$   $\text{3}$

Schl.2

VI.1

VI.2

Vla.

Vc. (solo)  $\text{ruppig mf}$   $\text{3}$

Kb.  $\text{pizz. f}$   $\text{mp}$

*pizz. arco*

*f mp*

94  $\text{f}$

Fl.  $\text{sfz}$

Ob.  $\text{sfz}$

Pos.  $\text{sfz}$

Pos.

Bpos.

Pk.

Schl.1  $\text{3}$

Schl.2

VI.1  $\text{arco mp}$   $\text{tr}$   $\text{sfz}$

VI.2  $\text{sfz}$

Vla.  $\text{tr}$   $\text{sfz}$

Vc.  $\text{tr}$   $\text{3}$   $\text{tutti}$

Kb.

98

Fl. *mf espress.*

Ob. *mf espress.*

Kl. *mf espress.*

Fg. *mf espress.*

Trp.

Pos. *mf*

Pos. *mf*

Bpos. *mf*

Pk. *mf*

Schl.1 *mf*

Schl.2 *mf*

VI.1 *mf espress.*

VI.2 *mf*

Vla. *mf*

Vc. *mf espress.*

Kb. *mf*

(Einsatz geben) Hört! Da ziehen die beiden Freunde gemeinsam los!

5

This musical score page, numbered 103, is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Horns (Pos.), Double Bassoon (Bpos.), Percussion (Pk.), Piano (Schl.1 and Schl.2), Violin I (VI.1), Violin II (VI.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is written in a key signature of two flats and a 3/8 time signature. A large, diagonal watermark reading 'Ausschnitte zur Ansicht' is overlaid across the page. The woodwinds and strings have active parts, while the brass instruments are mostly silent. The piano part features a complex rhythmic pattern with triplets and accents.

109

Fl. *mf* *espress.*

Ob.

Kl. *mf* *espress.*

Fg. *mf* *espress.*

Trp.

Pos. *p*

Pos. *p*

Bpos. *p*

Pk.

Schl.1 *handclap (stolz)* *handclap (stolz)* *mf*

Schl.2 *mf*

Vl. 1

Vl. 2

Vla. *div.*

Vc. *arco*

Kb. *arco*





119

Fl.

Ob. *p*

Kl.

Fg. *p* *mp*

Trp.

Pos. *gliss.*

Pos.

Bpos.

Pk. *mp*

Vibraslap

Schl.1

Schl.2 handclap 3

VI. 1

VI. 2

Vla. *pizz.* *mp*

Vc.

Kb. *mp*

**Ausschnitte zur Ansicht**

Fl.

Ob. *p subito*

Kl. *p*

Fg. *p*

Trp.

Pos. *p* con sord. senza sord.

Pos. *p* con sord. senza sord.

Bpos. *p* (senza sord.)

Pk. *p*

Lotusfl.

Schl.1 *gliss.* *p*

Schl.2 *p*

Vl. 1 *p subito*

Vl. 2 *p*

Vla. arco *p*

Vc. arco solo *mf* tutti *p subito*

Kb. *p*

127 ⑥

Fl. *p*

Ob. *p*

Kl. *p*

Fg.

Trp.

Pos. *mf espress.*

Pos. *mf espress.*

Bpos. *p*

Pk.

Schl.1 *subito p*

Schl.2 *subito p* *mf* handclap

VI.1 *subito p* *f* *solo* *tr*

VI.2 *subito p*

Vla. *subito p*

Vc. *espress.*

Kb. *pizz.*

133

Fl. *f*

Ob. *f*

Kl. *f* 6

Fg. *f* 6

Trp.

Pos. *f*

Pos.

Bpos.

Pk.

Schl.1 *mf* handclap

Schl.2

Vi. 1 *tutti*

Vi. 2

Vla.

Vc. *pizz.*

Kb.

138

Fl. *f*

Ob. *f*

Kl. *f* 6

Fg. *f* 6

Trp.

Pos. *mf* *espress.*

Pk. *mf*

Schl.1

Schl.2 *mf*

VI.1 *mf*

VI.2 *mf* 6 *sim.* 6 6 6 6 6 6

Vla. *mf* pizz.

Vc. *mf* arco

Kb. *mf* arco pizz.

7

Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

VI. 1

VI. 2

Vla.

Vc.

Kb.

*mf*

arco

Musical score for page 146, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Trombones (Pos.), Bassoon (Bpos.), Percussion (Pk.), Snare Drums (Schl.1, Schl.2), Violins (VI.1, VI.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score includes dynamic markings such as *mf* and *sim.*, and articulation like slurs and accents. A large red watermark "Ausschnitte zur Ansicht" is overlaid diagonally across the page.



149

Fl. *mf*

Ob.

Kl. To Kl.

Fg. *mf*

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

VI. 1 *sul G*

VI. 2

Vla. 6

Vc.

Kb.

151

Fl.

Ob.

Kl. Klarinette in A

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1 gegenseitig abklatschen! (ad lib. wegen Aufbau)

Schl.2 *f*

VI.1

VI.2

Vla. *6* *6* *3* *tr* *p*

Vc.

Kb.

154 ⑧

Fl.

Ob.

Kl.

Fg. *p*

Trp.

Pos.

Pos. *con sord.* *gliss.* *p*

Bpos.

Pk. *p*  
Kokosschalen

Schl.1 *p*

Schl.2 *p*  
claves guiro claves

VI.1 *pizz.* *p*

VI.2 *pizz.* *p*

Vla. *gliss.* *pizz.* *tr.*

Vc. *pizz.* *p*

Kb. *pizz.* *p*

160

Fl.

Ob.

Kl.

Fg. *mp*

Trp.

Pos. *mp*

Pos. *mp* senza sord. *p*

Bpos. *mp*

Pk. *mp* *p*

Schl.1 *p* temple-bloc (h&m)

Schl.2 guiro claves hg. Bck. m. Filz

Vl. 1 arco *gliss.* *tr*

Vl. 2 arco *gliss.*

Vla. *gliss.* *tr*

Vc. arco

Kb. arco

*mp* *p* *mp* *p* *mp* *p*

Musical score for page 165, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Trumpet (Trp.), Trombone (Pos.), Percussion (Perc.), Keyboard (Pk.), Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The score is written in 3/4 time and includes dynamic markings such as *mp*, *p*, and *gliss.*. It also features performance instructions like *tr* (trill) and *guiro*. The score is divided into measures by vertical bar lines, with some measures containing rests. A large red watermark "Ausschnitt zur Ansicht" is overlaid diagonally across the page.

The image displays a page of a musical score for an orchestra, covering measures 170 to 173. The score is written for various instruments, each with its own staff. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 6/8, which changes to 3/4 in the final measure of each system.

**Flute (Fl.):** Remains silent throughout the passage.

**Oboe (Ob.):** Remains silent throughout the passage.

**Clarinet (Kl.):** Plays a melodic line with triplets in measures 170 and 171, followed by eighth notes in measures 172 and 173.

**Bassoon (Fg.):** Plays a melodic line with triplets in measures 170 and 171, followed by eighth notes in measures 172 and 173.

**Trumpet (Trp.):** Remains silent throughout the passage.

**Trombone (Pos.):** Remains silent in measures 170 and 171, then plays a long note in measure 172 marked *sfz* (sforzando).

**Percussion (Pk.):** Plays a rhythmic pattern of eighth notes in measures 170 and 171, then remains silent in measures 172 and 173.

**Snare (Schl.1):** Plays a rhythmic pattern of eighth notes in measures 170 and 171, then a continuous pattern of sixteenth notes in measures 172 and 173, marked *f* (forte).

**Peitsche (Whip):** Remains silent in measures 170 and 171, then plays a rhythmic pattern of eighth notes in measures 172 and 173, marked *f*.

**Violin (VI.1):** Plays a melodic line in measure 170, then remains silent in measures 171, 172, and 173.

**Violin (VI.2):** Plays a melodic line in measures 170 and 171, then remains silent in measures 172 and 173.

**Viola (Vla.):** Remains silent in measures 170 and 171, then plays a long note in measure 172 marked *sfz*.

**Violoncello (Vc.):** Plays a melodic line in measures 170 and 171, then remains silent in measures 172 and 173.

**Contrabass (Kb.):** Plays a melodic line in measures 170 and 171, then remains silent in measures 172 and 173.

A large red watermark "Ausschnitte zur Ansicht" is overlaid diagonally across the page.

174

Fl. *f*

Ob. *f*

Kl. *f*

Fg. *f*

Trp.

Pos. *mf*

Pos. *mf*

Bpos. *mf*

Pk.

Schl.1

Schl.2

VI. 1

VI. 2

Vla. *mf*

Vc. *mf*

Kb. *mf*

177 **9**  $\text{♩} = 140$

Fl. *ff*

Ob. *ff*

Kl. *ff*

Fg. *ff*

Trp.

Pos. *ff*

Pos.

Bpos. *ff*

Pk. *ff*

Schl.1 *ff*

Schl.2 *ff*

VI.1 *ff* div.

VI.2 *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*



Fl.

Ob.

Kl.

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1

Schl.2

Chor

Vl. 1

Vl. 2

Vla.

Vc.

Kb.

con sord.

*p*

pizz.

192

Fl. *mf*

Ob. *mf*

Kl. *mf*

Fg. *mf*

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1 *p*

Schl.2 *p*

Chor  
 Spa - ni - ens Hit - ze, sie quält uns. — Uns ist es ein - fach sau-  
*arco*

Vl. 1

Vl. 2

Vla.

Vc. *pizz.*

Kb.

199

Fl.

Ob.

Kl. *mf*

Fg.

Trp.

Pos.

Pos.

Bpos.

Pk.

Schl.1 Vibraslap

Schl.2

Chor  
heiß. Ü ber Stock und Stein, hoch hi - nauf im mer wei - ter. Der Typ, der spinnt doch, wie's

Vl. 1 *mf* *p*

Vl. 2

Vla.

Vc.

Kb.

206

Fl. *p*

Ob. *p*

Kl. *mf*

Fg. *mf*

Trp.

Pos. *p* con sord.

Pos. *p* con sord.

Bpos. *p* con sord.

Pk. *p* secco

Schl.1 *mf* Kokosschalen

Schl.2 *mf* hg. Bck.

Chor  
 uns geht int're-siert kein Schwein. Blö - der Möch - te gern - rit - ter, uns bren - nen die Hu - fe, wir

Vl. 1 *p*

Vl. 2 *p*

Vla. *p* non divisi

Vc. *p* arco

Kb. *p* arco pizz.

213

Fl. *f*

Ob. *f*

Kl. *p* *f*

Fg. *p* *f* *mf*

Trp. -

Pos. *f* senza sord.

Pos. *f* senza sord.

Bpos. *f* senza sord.

Pk. *f*

Tambourin (hart geschlagen) *f* weicher *mf*

Schl.1 *f* *mf*

Schl.2 *f* m. Metallstift kratzen

Chor  
könn's nicht mehr hör'n, dein, "Ole" Ge - ruf - e. Ist dem in der Rüs - tung nicht fürch - terlich

Vl. 1 *f* *mf*

Vl. 2 *f* *mf*

Vla. *f* *mf*

Vc. *mf* arco

Kb. *f* *mf* arco pizz.

220

Fl. *p<sup>3</sup>*

Ob.

Kl. *p* *mf*

Fg. *p<sup>3</sup>* *mf*

Trp.

Pos. *p*

Pos. *p*

Bpos. *p*

Pk. *mf*

Schl.1 *f*

Schl.2 *mf*

Chor  
 heiß, so ein, so ein, so ein, so ein Stress. Blö der Möch - te gern - rit - ter, uns

Vi. 1 *p* pizz. arco *p*

Vi. 2 *p* pizz. arco *p*

Vla. *p* pizz. arco *p*

Vc. *p* arco *p*

Kb. *p* arco pizz. *p*

*Ausschnitte zur Ansicht*

228

Fl. *mf* *p* *f* *mf*

Ob. *p* *f* *mf*

Kl. *p* *f* *mf*

Fg. *p* *f*

Trp.

Pos. *f*

Pos. *f*

Bpos. *f*

Pk. *f*

Schl.1 Kokosschalen *mf* Tambourin (hart geschlagen) *f* weicher *mf*

Schl.2 *f*

Chor  
 bren - nen die Hu - fe, wir könn's nicht mehr hör'n, dein, "Ole" — Ge - ruf - e. Uns brennt das

Vl. 1 *f* *mf*

Vl. 2 *f* *mf*

Vla. *f* *mf*

Vc. *pizz.* *arco* *mf*

Kb. *arco* *pizz.* *f* *mf*

235

Fl. *(tr)* *p* *3* *3* *3* *3* *tr*

Ob. *p*

Kl. *3* *3* *3* *3*

Fg. *p* *3* *3* *3* *3* *tr*

Trp.

Pos. *p*

Pos. *gliss.* *mf* *p*

Bpos. *p*

Pk. *mf*

Schl.1 *f* *Vibraslap*

Schl.2

Chor  
 Fell auf, es schmerzt uns der Steiß, so ein, so ein, so ein, so ein Sch.....  
*mit vorgehaltenem Zeigefinger gesprochen*

VI. 1 *pizz.* *p*

VI. 2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p* *arco*

Kb. *p* *arco*