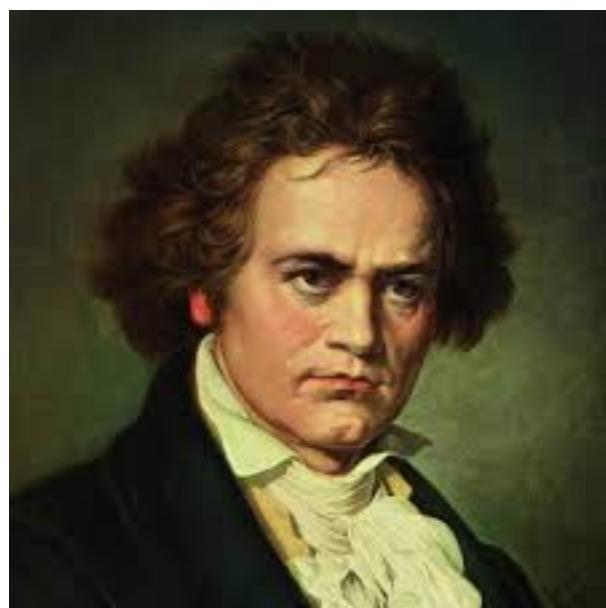


Talking to Ludwig

for string orchestra, oboe and flute

Chiel Meijering
2014



Talking to Ludwig

part I (4'33)

Chiel Meijering
Amsterdam 2013/2014

J=140

flt.

Oboe

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

6

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

10

mf

13

14

18

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

mf

mf

mf

mf

f

mf

mf

25 26

flt

Ob.

vln.1a

vln.1b

vln.2a

vln.2b

vla-a

va-b

vc-a

vc-b

cb

30

flt
Ob.
vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

This page contains ten staves of musical notation. The first two staves are for flute (flt) and oboe (Ob.). The remaining eight staves are grouped by brace and labeled: vl.1a, vl.1b, vl.2a, vl.2b, vla-a, va-b, vc-a, vc-b, and cb. The notation consists primarily of sixteenth-note patterns.

35

flt
Ob.
vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

39

This page contains ten staves of musical notation. The first two staves are for flute (flt) and oboe (Ob.). The remaining eight staves are grouped by brace and labeled: vl.1a, vl.1b, vl.2a, vl.2b, vla-a, va-b, vc-a, vc-b, and cb. Measure 35 shows sixteenth-note patterns. Measure 39 begins with a dynamic marking of *mf*.

flt (measures 40-41)

 Ob. (measures 40-41)

 vl.1a (measures 40-41)

 vl.1b (measures 40-41)

 vl.2a (measures 40-41)

 vl.2b (measures 40-41)

 vla-a (measures 40-41)

 va-b (measures 40-41)

 vc-a (measures 40-41)

 vc-b (measures 40-41)

 cb (measures 40-41)

 f (measures 40-41)

flt (measures 46-47)

 Ob. (measures 46-47)

 vl.1a (measures 46-47)

 vl.1b (measures 46-47)

 vl.2a (measures 46-47)

 vl.2b (measures 46-47)

 vla-a (measures 46-47)

 va-b (measures 46-47)

 vc-a (measures 46-47)

 vc-b (measures 46-47)

 cb (measures 46-47)

 spicc. (measures 46-47)

 mf (measures 46-47)

52

flt

Ob.

vl.1a *spicc.*
f

vl.1b *spicc.*
f

vl.2a *spicc.*
f

vl.2b *spicc.*
f

vla-a *f* — *fff*

va-b *f* — *fff*

vc-a

vc-b *spicc.*
p

cb *spicc.*
p

53

56

59

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

63

67

spicc.
p

pp

p

p

p

p

p

68

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

72

77

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

79

poco a poco cresc.

84

flt *poco a poco cresc.*

Ob. *poco a poco cresc.*

vl.1a *poco a poco cresc.*

vl.1b *poco a poco cresc.*

vl.2a *poco a poco cresc.*

vl.2b *poco a poco cresc.*

vla-a *poco a poco cresc.*

va-b *poco a poco cresc.*

vc-a *poco a poco cresc.*

vc-b *poco a poco cresc.*

cb *poco a poco cresc.*

89

flt

Ob.

poco a poco cresc.

poco a poco cresc.

vl.1a

poco a poco cresc.

poco a poco cresc.

vl.1b

poco a poco cresc.

poco a poco cresc.

vl.2a

poco a poco cresc.

poco a poco cresc.

vl.2b

poco a poco cresc.

poco a poco cresc.

vla-a

poco a poco cresc.

poco a poco cresc.

va-b

poco a poco cresc.

poco a poco cresc.

vc-a

poco a poco cresc.

poco a poco cresc.

vc-b

poco a poco cresc.

poco a poco cresc.

cb

poco a poco cresc.

poco a poco cresc.

95

flt
Ob.
vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

poco a poco cresc.

100

flt
Ob.
vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

poco a poco cresc.

104

fff

[106] flt

[109] Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

[112] flt

[113] Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

[119]

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

[121]

[125]

flt

Ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

[129]

flt

Ob.

vl.1a *p*

vl.1b *p*

vl.2a *p*

vl.2b *p*

vla-a *p*

va-b *p*

vc-a *p*

vc-b *p*

cb

[132] *f*

[133]

flt

Ob.

vl.1a *f*

vl.1b *f*

vl.2a

vl.2b

vla-a *ff*

va-b *ff*

vc-a *ff*

vc-b *ff*

cb

[142] 8va

flt Ob.

vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

[146]

This page contains ten staves of musical notation. The top two staves are for flute (fl.) and oboe (Ob.). The middle section contains five staves for different string parts: violin 1 (vl.1a), violin 1 (vl.1b), violin 2 (vl.2a), violin 2 (vl.2b), viola (vla-a), and cello/bass (vc-b). The bottom staff is for double bass (cb). The score is divided into two sections by measure numbers [142] and [146]. Measure [142] features sixteenth-note patterns in the woodwind staves. Measures [143] through [145] show sustained notes in the woodwinds. Measure [146] begins with eighth-note patterns in the woodwinds, followed by sixteenth-note patterns in the strings, and concludes with eighth-note patterns in the strings. Dynamic markings include forte (f), spiccato (spicc.), piano (p), and triple forte (fff).

Talking to Ludwig

part II (10'21)

$\text{J}=60$

flt.

oboe

vl.1a *ppp*

vl.1b *ppp*

vl.2a *ppp*

vl.2b *ppp*

vla-a *ppp*

va-b

flt. *mp*

ob. *mp*

vl.1a *f*

vl.1b *p*

vl.2a *p*

vl.2b *p*

vla-a *p*

va-b *p*

20

flt.

ob.

vl.1a *p*

vl.1b *p*

vl.2a *p*

vl.2b *p*

vla-a *p*

va-b *p*

vc-a

vc-b

cb

21

22

flt.

ob.

vl.1a *mf*

vl.1b *mf*

vl.2a *mf*

vl.2b *mf*

vla-a *mf*

va-b *mf*

vc-a

vc-b

cb

23

38

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

8va

39

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

8va

40

p

f

8va

41

p

f

8va

42

f

8va

46

flt. *r³* 8va

ob. *r³*

p

vl.1a spicc. mod. ord.

vl.1b spicc. mod. ord.

vl.2a spicc. mod. ord.

vl.2b spicc. mod. ord.

vla-a spicc. mod. ord.

va-b spicc. mod. ord.

vc-a spicc. mod. ord.

vc-b spicc. mod. ord.

cb spicc. mod. ord.

52

flt. *f*

ob. *f*

vl.1a

vl.1b

vl.2a

vl.2b

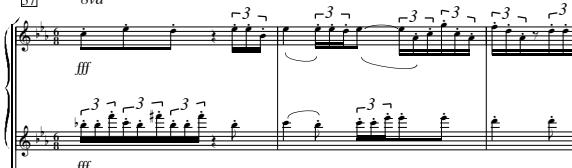
vla-a

va-b

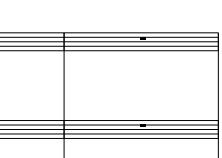
vc-a

vc-b

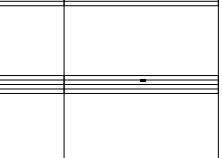
cb

57 8va   

61 =120

flt.   

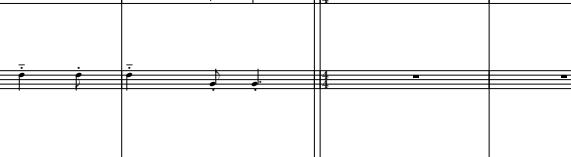
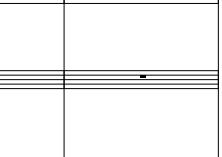
ob.   

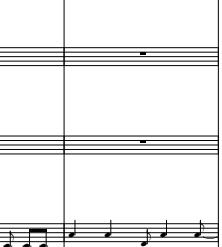
vl.1a   

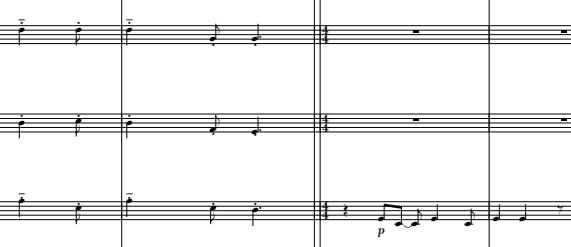
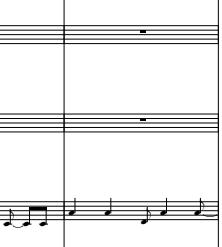
vl.1b   

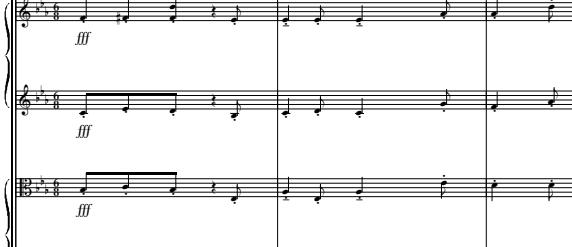
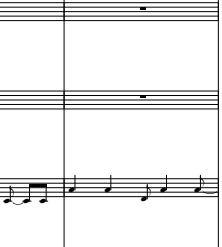
vl.2a   

vl.2b   

vla-a   

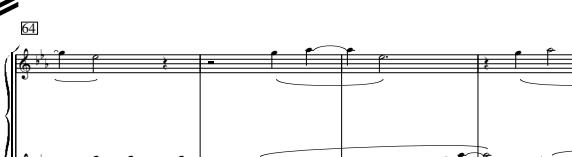
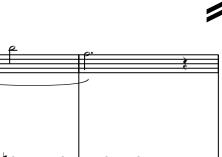
va-b   

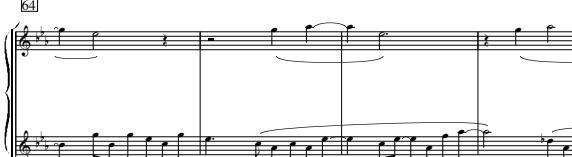
vc-a   

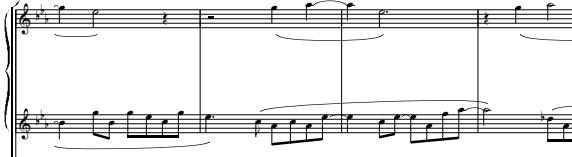
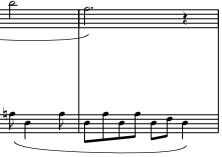
vc-b   

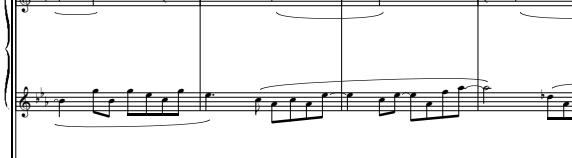
cb   

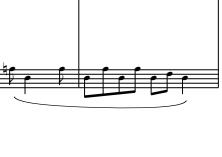
64

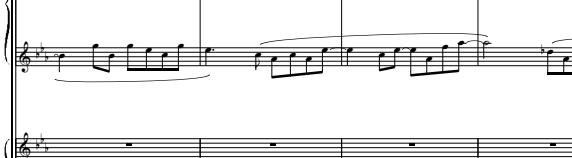
flt.   

ob.   

vl.1a   

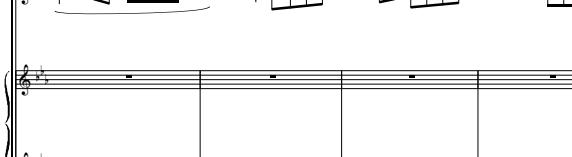
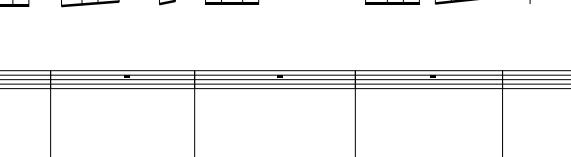
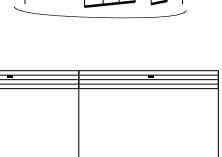
vl.1b   

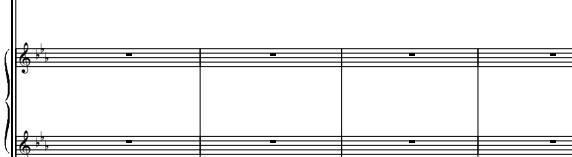
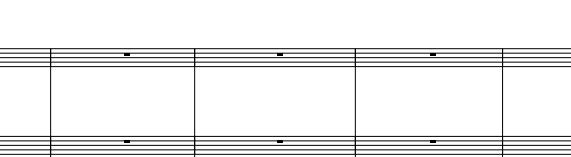
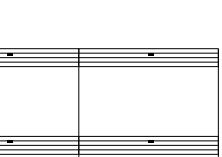
vl.2a   

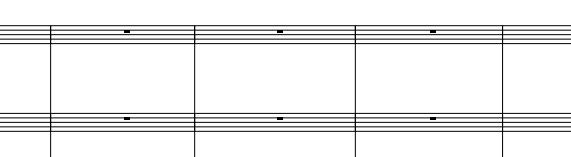
vl.2b   

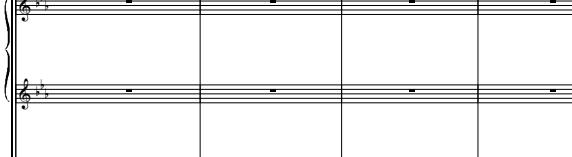
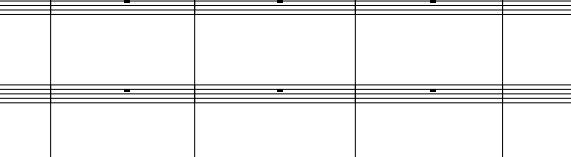
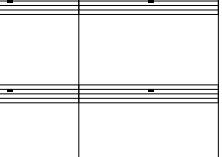
vla-a   

va-b   

vc-a   

vc-b   

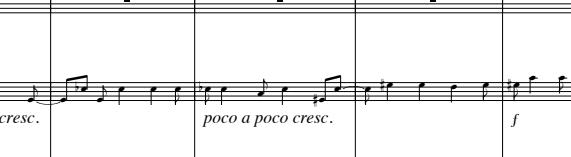
cb   

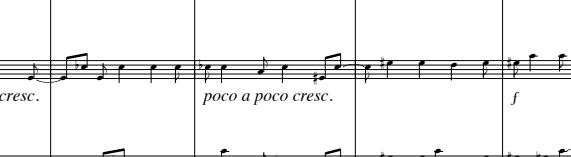
poco a poco cresc.   

poco a poco cresc.   

poco a poco cresc.   

f

poco a poco cresc.   

poco a poco cresc.   

f

poco a poco cresc.   

f

poco a poco cresc.   

f

poco a poco cresc.   

f

poco a poco cresc.   

f

73

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

75

spicc.

p

p

p

p

81

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

83

p

p

p

p

p

88

flt.

ob.

mf

mf

vl.1a

mf

vl.1b

mf

spicc.

vl.2a

mf

spicc.

vl.2b

mf

spicc.

vla-a

mf

spicc.

va-b

mf

spicc.

vc-a

mf

vc-b

mf

cb

mf

8va

24 8va-

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

99 8va

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

make clear difference between legato and stacc
p

make clear difference between legato and stacc
p

make clear difference between legato and stacc
p

poco a poco cresc.

[25]

flt.

ob.

vl.1a

poco a poco cresc.

vl.1b

poco a poco cresc.

vl.2a

poco a poco cresc.

vl.2b

poco a poco cresc.

vla-a

vla-b

vc-a

poco a poco cresc.

vc-b

poco a poco cresc.

cb

poco a poco cresc.

8va

8va

[28] 8va

flt.

ob.

vl.1a

poco a poco cresc.

vl.1b

poco a poco cresc.

vl.2a

poco a poco cresc.

vl.2b

poco a poco cresc.

vla-a

poco a poco cresc.

va-b

poco a poco cresc.

vc-a

poco a poco cresc.

vc-b

poco a poco cresc.

cb

poco a poco cresc.

8va

[53] 8va

[54] 8va

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

[61]

[60]

ff

flt.

ob.

ff

vl.1a

ff

vl.1b

ff

vl.2a

ff

vl.2b

ff

vla-a

ff

va-b

ff

vc-a

ff

vc-b

ff

cb

ff

179

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

185

8va

189

8va

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

8va

197

8va

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

203

204

8va

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

210 *8va*

flt. ob.

217

vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

spicc.

p

This page contains two staves of musical notation. The top staff consists of woodwind parts: flute (flt.) and oboe (ob.). The bottom staff consists of string parts: first violin (vl.1a), second violin (vl.1b), viola (vla-a), cello (vc-a), double bass (vb-b), and bassoon (cb). The music is in common time with a key signature of three sharps. Measure 210 starts with eighth-note patterns in sixteenth-note heads for both woodwinds. Measure 211 continues these patterns. Measures 212-216 show sustained notes from the strings. Measure 217 begins with sustained notes from the strings, followed by a sixteenth-note pattern in sixteenth-note heads for the woodwinds. The dynamic is *p*. The instruction *spicc.* appears above the woodwind entries in measures 217-218.

219

flt. ob.

vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

spicc.

mf

spicc.

mf

spicc.

mf

spicc.

mf

poco a poco cresc.

mf

spicc.

mf

poco a poco cresc.

mf

poco a poco cresc.

mf

This page contains two staves of musical notation. The top staff consists of woodwind parts: flute (flt.) and oboe (ob.). The bottom staff consists of string parts: first violin (vl.1a), second violin (vl.1b), viola (vla-a), cello (vc-a), double bass (vb-b), and bassoon (cb). The music is in common time with a key signature of three sharps. Measures 219-220 show sustained notes from the strings. Measures 221-225 feature sixteenth-note patterns in sixteenth-note heads for the woodwinds. The dynamics *mf* and *poco a poco cresc.* are used. Measures 226-228 show sustained notes from the strings. Measures 229-233 feature sixteenth-note patterns in sixteenth-note heads for the woodwinds. The dynamics *mf* and *poco a poco cresc.* are used. Measures 234-238 show sustained notes from the strings. Measures 239-243 feature sixteenth-note patterns in sixteenth-note heads for the woodwinds. The dynamics *mf* and *poco a poco cresc.* are used. Measures 244-248 show sustained notes from the strings. Measures 249-253 feature sixteenth-note patterns in sixteenth-note heads for the woodwinds. The dynamics *mf* and *poco a poco cresc.* are used.

225

flt.

ob.

vl.1a *p*

vl.1b *p*

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

228 8va
f legato

229 8va

flt.

ob.

vl.1a

vl.1b

vl.2a *poco a poco cresc.*

vl.2b *poco a poco cresc.*

vla-a *mf*

va-b *mf*

vc-a *mf*

vc-b *mf*

cb

232 8va
ff

233 *8va*

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

238

240 *8va*

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

252

flt.

ob.

254

vl.1a

ff

vl.1b

ff

vl.2a

ff

vl.2b

ff

vla-a

ff

va-b

ff

vc-a

ff

vc-b

ff

cb

ff

255

258

flt.

ob.

259 8va

vl.1a

3

vl.1b

3

vl.2a

3

vl.2b

3

vla-a

3

va-b

3

vc-a

3

vc-b

3

cb

8va

264 flt. ob. vla.1a vla.1b vla.2a vla.2b vla-a vla-b vcl-a vcl-b cb

267

8va

268 flt. ob. vla.1a vla.1b vla.2a vla.2b vla-a vla-b vcl-a vcl-b cb

8va

272 *Sva*

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

ff

277

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

ff

280

282

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

287

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

291

292

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

297

flt.

ob.

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

Musical score page 302. The score consists of ten staves, each with a different instrument or section name. The instruments are: flt. (Flute), ob. (Oboe), vl.1a (Violin 1), vl.1b (Violin 1), vl.2a (Violin 2), vl.2b (Violin 2), vla-a (Viola A), va-b (Viola B), vc-a (Cello A), vc-b (Cello B), and cb (Double Bass). The music is written in a standard musical notation with stems, note heads, and rests. The score is divided into measures by vertical bar lines. The first measure shows mostly rests. The second measure begins with dynamic markings and includes slurs and grace notes. The third measure continues with similar patterns. The fourth measure features a prominent eighth-note pattern in the lower strings. The fifth measure concludes with a final dynamic marking.

part III (3'18)

♩ = 160

4

vl.1a
 ff
 mf

vl.1b
 ff
 mf

vl.2a
 fff
 mf

vl.2b
 fff
 mf

vla-a
 fff

va-b
 fff

vc-a
 spicc.
 fff
 mf

vc-b
 fff
 mf
 spicc.

cb
 fff
 mf

II

flt
 13va

ob
 8va

vl.1a
 f
 p

vl.1b
 f
 p
 spicc.

vl.2a
 f
 p
 spicc.

vl.2b
 f
 p

vla-a
 f
 p

va-b
 f
 p

vc-a
 f
 f

vc-b
 f
 f

cb
 f
 f

19 8va

24 8va

29 8va

30

mf

34

fl
ob
vl.1a
vl.1b
vl.2a
vl.2b
vla-a
va-b
vc-a
vc-b
cb

39

fl
ob
vl.1a
p
vl.1b
p
vl.2a
p
vl.2b
p
vla-a
p
va-b
p
vc-a
p
vc-b
p
cb
p

48

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

49 *va*

57

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

62

64

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

66

70

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

71

85

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

spicc.

f

f

91

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

92

96

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

101

sva

102 8va—

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

109 f
f spicc.

110 8va—

flt

ob

vl.1a

vl.1b

vl.2a

vl.2b

vla-a

va-b

vc-a

vc-b

cb

fff

fff

fff

fff

fff

fff

fff

fff

118

flt *mf*

ob *mf*

vl.1a

vl.1b *p*

vl.2a *mf*

vl.2b *mf*

vla-a *mf*

va-b *mf*

vc-a *mf*

vc-b *mf*

cb *mf*

124 *8va*

vl.1a *mf*

vl.1b *mf spicc.*

vl.2a *mf spicc.*

vl.2b *mf*

vla-a

va-b

vc-a

vc-b

cb *f*

f

127 *8va*

flt

ob

vl.1a *f*

vl.1b *f*

vl.2a *f*

vl.2b *f*

vla-a *f*

va-b *f*

vc-a

vc-b

cb

molto rit. A Tempo

molto rit. A Tempo