

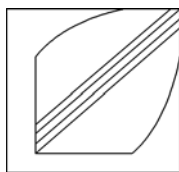
Stefan Olof Lundgren
Op. 29 (2001)

DER CID

Große Oper in 2 bis 5 Akten

Libretto
Christian Friedrich Grabbe
1801 - 1836

Drums
Timpani
Gong
Wood Blocks



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Drums

1.

Timpani ♩ = 60 ♩ = 70

8
1-8 *f*

17

25

34

♩ = 90

Dr.

Timpani *pp* *tr* *tr* *tr*

42

50

Timpani *tr* *tr* **4** *tr* **2** *tr*

54-57 61-62

64

Dr. **2** **6** **31**

69-70 72-77 78-108

Timpani *tr* **2** *tr* **6** **31**

109

18 *tr* ♩ = 70

112-129 *f* *p*

136

♩ = 80

139-143 *f*

Timpani *f* *p* *f* **5**

Drums, Timpani

148

Dr.

152

♩ = 80

♩ = 60

♩ = 80

Dr.

Timp.

21

♩ = 60

9

Dr.

163-183

184-192

198

Dr.

204

Dr.

210

Dr.

215

rit.

Dr.

Timp.

Drums
Timpani

2.

Gong

$\text{♩} = 80$

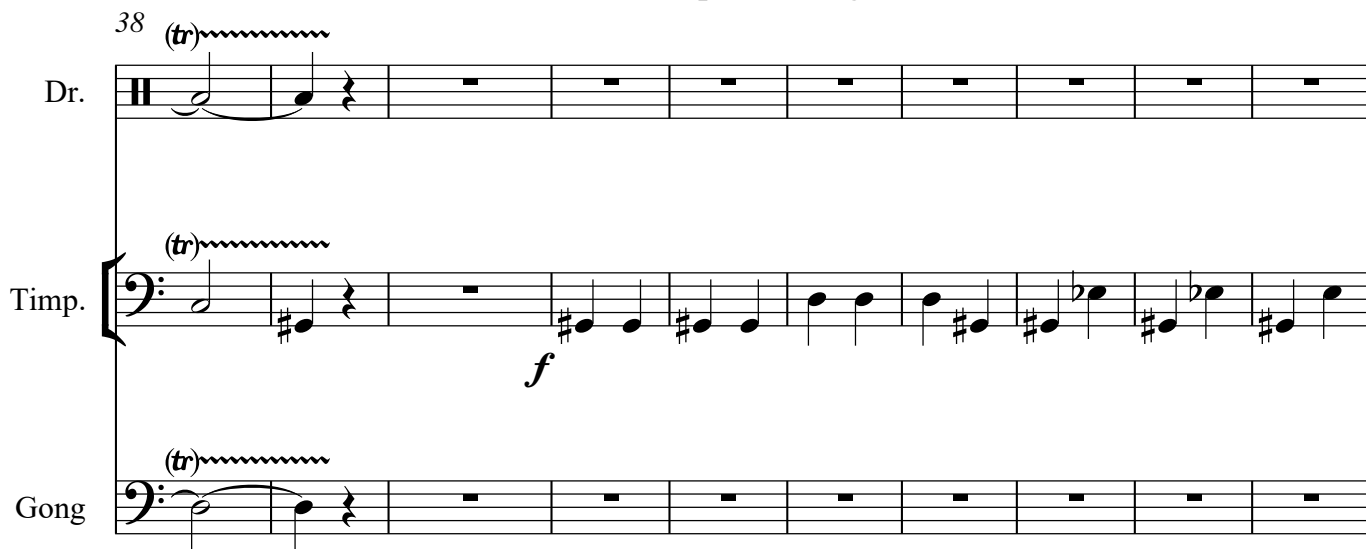
Timpani and Gong notation for measures 1-10. The Timpani part features a series of trills (tr) over a melodic line of quarter notes in 2/4 time, marked *ff*. The Gong part consists of a steady quarter-note accompaniment, also marked *ff*.


Measures 11-21. The Timpani part continues with trills and melodic lines, ending with a trill. The Gong part features a melodic line with trills in the first few measures, followed by rests.

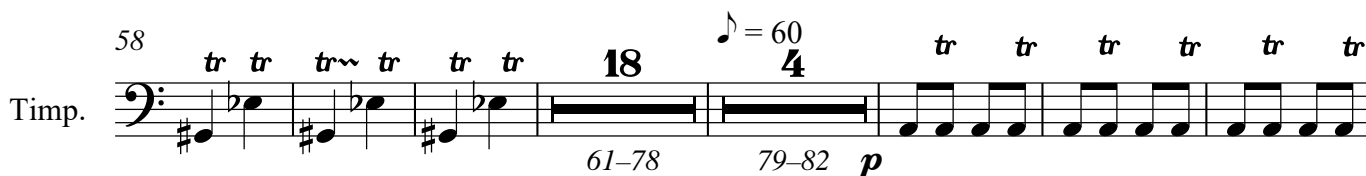
Measures 22-29. The Drums part has a rhythmic pattern of eighth notes. The Timpani part has a melodic line with trills. The Gong part has a melodic line with trills.

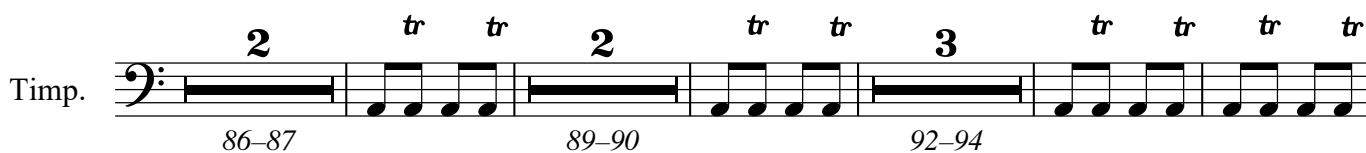
Measures 30-38. The Drums part has a rhythmic pattern of eighth notes. The Timpani part has a melodic line with trills. The Gong part has a melodic line with trills.

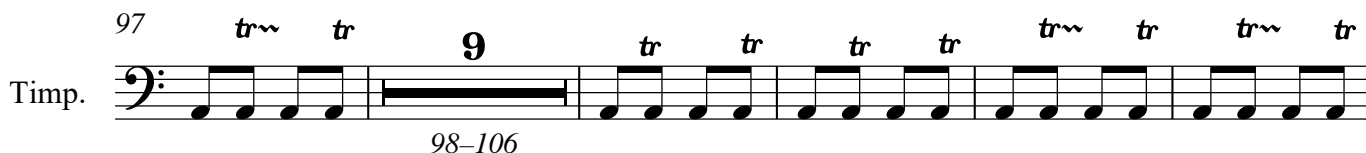
Drums, Timpani, Gong

38 (tr) 

48 

58 *tr tr tr~ tr tr tr* **18** $\text{♩} = 60$ **4** *tr tr tr tr tr tr*
 61-78 79-82 *p* 

2 *tr tr* **2** *tr tr* **3** *tr tr tr tr*
 86-87 89-90 92-94 

97 *tr~ tr* **9** *tr tr tr tr tr~ tr tr~ tr*
 98-106 

111 *tr tr tr tr tr tr tr tr tr tr tr tr* 

4.

Wood blocks

♩ = 60

♩ = 60

12

1-12

20

♩ = 70

f

28

2

4

30-31 35-38

39

45

3

50

♩ = 50

♩ = 70

♩ = 60

6

3

10

51-56 57-59 61-70

Timpani
Gong

6.

♩ = 100

Timpani and Gong notation for measures 1-6. Both parts are in bass clef, 4/4 time, and marked *ff*. The Timpani part features a melodic line with a key signature of one sharp (F#) and a final cadence. The Gong part provides a steady accompaniment of quarter notes.

7

Timpani notation for measures 7-12. The part continues with a melodic line in bass clef, 4/4 time, marked *ff*.

13

Timpani notation for measures 13-21. The part includes a trill in measure 13 and a fermata in measure 14. Trills are indicated above measures 15, 16, 17, 18, 19, and 20.

22

Timpani notation for measures 22-30. The part features a series of trills in measures 22, 24, 26, 28, and 30.

31

Timpani notation for measures 31-39. The part includes trills in measures 31 and 39.

40

Timpani notation for measures 40-66. The tempo changes to ♩ = 70. The key signature changes to two sharps (F# and C#). The time signature changes to 2/4 for measures 47-62 and back to 4/4 for measures 63-66. Trills are present in measures 40, 41, 42, 43, 44, 45, 46, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, and 66.

67 ♩ = 40

Timpani and Gong notation for measures 67-74. The tempo is marked ♩ = 40. The Timpani part features a melodic line with trills in measures 67, 68, 69, 70, 71, 72, 73, and 74. The Gong part provides a steady accompaniment of quarter notes.

Drums
Timpani
Wood blocks $\text{♩} = 50$

8.

7

Timpani: $\text{♩} = 50$, 4/4 time signature, *f* dynamics, continuous eighth-note pattern.

Wood Blocks: 4/4 time signature, rests.

7

Drums: 2/4 time signature, *f* dynamics, eighth-note pattern.

Timpani: 2/4 time signature, *f* dynamics, dotted quarter-note pattern.

Wood Blocks: 2/4 time signature, eighth-note pattern.

15

Drums: Eighth-note pattern.

Timpani: Dotted quarter-note pattern.

Wood Blocks: Eighth-note pattern.

3

Drums: 3/4 time signature, eighth-note pattern.

25-27

Timpani: 3/4 time signature, dotted quarter-note pattern.

Wood Blocks: 3/4 time signature, eighth-note pattern.

36

Drums: Eighth-note pattern, 4/4 time signature, 3/8 time signature.

Timpani: Dotted quarter-note pattern, 4/4 time signature, *pp* dynamics, tremolo.

Wood Blocks: Eighth-note pattern, 4/4 time signature, 3/8 time signature.

45

Drums: Eighth-note pattern, 3/4 time signature, *ff* dynamics, tremolo.

49-51

Drums, Timpani, Wood blocks

Dr. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{7}{4}$
 57-59 60-61 63-68 69-70 71-75 76-82

Dr. $\frac{3}{4}$ $\frac{6}{4}$
 83-88

Timp. $\frac{3}{4}$ $\frac{6}{4}$ *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 96 *f*

Dr. $\frac{4}{4}$ $\frac{42}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$
 97-138 139-140 143-144 145-150

Timp. $\frac{4}{4}$ $\frac{42}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{5}{4}$
tr

W. Bl. $\frac{5}{4}$ $\frac{2}{4}$
 159 151-152

W. Bl. $\frac{2}{4}$
 167

W. Bl. $\frac{2}{4}$
 176 174-175

W. Bl. $\frac{6}{4}$ $\frac{12}{4}$ $\frac{4}{4}$ $\frac{6}{4}$ $\frac{4}{4}$
 195 178-189 191-194

Dr. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$
 197-198

Timp. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{2}{4}$
 197-198

W. Bl. $\frac{5}{4}$ $\frac{2}{4}$
 197-198

Dr. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$
 199-201 203-206 210-213

Dr. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 228 214-215 217-219 221-224 225-226

Dr. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$
 229-231 234-235 236-238

Drums
Timpani

9.

♩. = 50 ♩. = 40

Dr. **27** **2** **16** **36** **79**

1-27 28-29 30-45 47-82 83-161

27 **2** **16** **36** **79**

163 *f*

171

178

186

(tr) trum

194 *mf*

201 *f*

208 *trm trum trum trum* *ff* *trum*

ff

The musical score is divided into several systems. The first system (measures 27-161) features a complex rhythmic pattern with changes in meter (6/8, 4/4, 2/4, 3/4) and dynamics. The second system (measures 163-170) shows a more active drum and timpani part. The third system (measures 171-177) continues the rhythmic development. The fourth system (measures 178-185) includes trill markings for the timpani. The fifth system (measures 186-193) features a dynamic shift to *mf*. The sixth system (measures 194-200) returns to a strong *f* dynamic. The seventh system (measures 201-207) maintains the *f* dynamic. The eighth system (measures 208-215) concludes with a very strong *ff* dynamic and trill markings.

