

# Lisa Streich

# MANTEL

for string orchestra and 2 percussion

2018

Partiturausschnitt  
für Grafenegg 2022

RICORDI

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INSTRUMENTATION

Percussion I:

- Timpani: Bb - f#
- Triangle + Triangle stick
- Triangle + Drum Stick
- Piatti
- Gran Cassa + hard bass drum stick
- Egg Slicer
- Whip

Percussion II:

- Timpani: DES - Bb & F - d + soft Timpani stick
- Triangle + Triangle stick
- Triangle + Drum stick
- Xylophone + hard rubber mallets
- Whip

6 Violins I

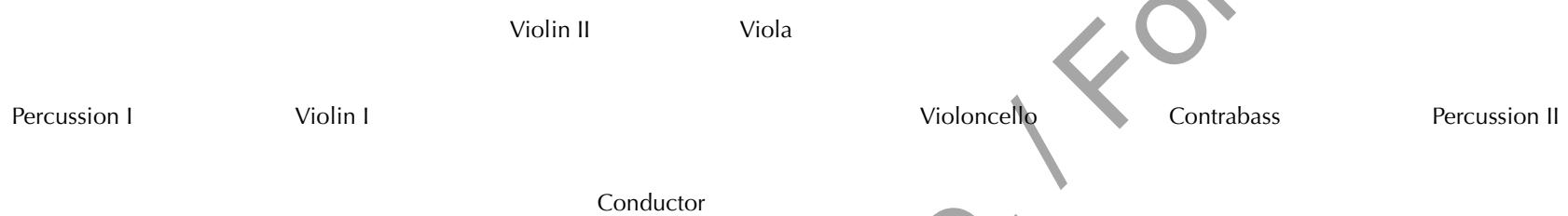
5 Violins II

4 Altos

3 Violoncello

1 Contrabass

DISPOSITION



DURATA: ca. 8'35"

REMARKS

PERCUSSION

- = press one side of the triangle onto the skin of the Timpani while hitting one side of the Triangle with a drumstick  
(Hammer-like sound with resonance occurs)
- = hit along the side of the Triangle - a transition in sound occurs to the above described technique
- = hit with drum stick flat on the border of the timpani, half of the stick is on the skin and half of the stick is in the air
- = traditional Triangle
- E.S.  
 = pluck two random strings of the Egg Slicer simultaneously
- = damped notes on the Vibraphone
- = drum stick
- = hard rubber mallet
- = hard Timpani stick
- = hard Bass Drum stick
- = play with one hard rubber mallet in one hand and with one drum stick in the other hand

STRINGS

|      |      |      |
|------|------|------|
|      |      |      |
| +1/4 | +1/2 | +3/4 |
|      |      |      |
| -3/4 | -1/2 | -1/4 |

- I  
II = roman numerals above a note indicate the string on which to play  
III  
IV

- ord. = ordinario  
s.p. = sul pont  
s.t. = sul tasto  
fl. = flautando  
c.l. = col legno (with wood only)  
c.l.cr. = col legno crini (with wood and hair)  
c.l.b. = col legno battuto

= only women hum the same note as they're playing

= only men hum the same note as they're playing

= women and men hum the same note as they're playing

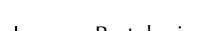
- = indicates the velocity of the bowing: 0 = no velocity  
0.5 = very very slow = approx. 60 sec. per bow (unstable tone)  
1 = very slow = approx. 15 sec. per bow (stable tone)  
2 = slow = approx. 3 sec. per bow  
3 = medium velocity = approx. 1 bow per sec.  
4 = fast = approx. 1.5 bows per sec.  
5 = very fast = approx. 2 bows per sec.  
6 = as fast as possible = approx. 2.5 bows per sec.

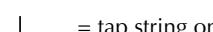
all numbers lower than 1 should result in an unstable, grainy sound.  
Important with this action is that always the whole bow is to be used - the indication 6 doesn't mean a normal tremolo!

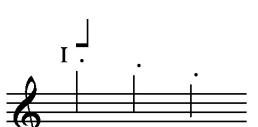
the dynamics indicate in this case the bow pressure: *ppp* = very very light bow pressure

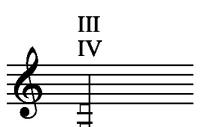
*pp* = very light bow pressure  
*p* = light bow pressure  
*mf* = medium bow pressure  
*f* = high bow pressure  
*ff* = very high bow pressure

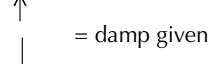

 = white noise created by playing on the center bout (rib), or by damping the 2 lowest strings lightly with all four fingers while playing ordinario

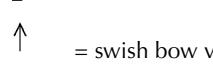

 = Bartok pizz.

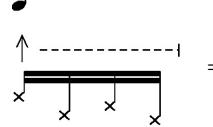

 = tap string on given note with flesh of the finger


 = tap string with bottom of tension-screw of the bow while damping the half of the string below the tension screw with the left hand


 = damp given strings lightly with left hand and play the bow- a white noise should occur.


 = damp given strings and swish bow vertically on them


 = swish bow vertically on given note


 = tap given notes and swish on one bow as long as the dotted line indicates

#### CHOREOGRAPHIC NOTATION (MUSICIAN)



this notation is used to create waves wandering through the orchestra

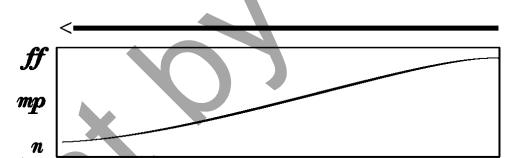
 = indicates that the dynamics for the material as notated above is to be taken from the conductor. Play only when the conductor's arm is quasi pointing at you. A **f** is indicated from the conductor with a high lifted arm and a **ppp** with a low held arm. A niente is shown with a closed fist. Listen to your neighbours and try to create a continuous sound through the orchestra. When the conductor's hand moves towards you start the sound softly. When the conductor's hand moves away from you, make a short decrescendo to niente.

 = shows the maximum of the bow velocity. Is the conductor quasi pointing at you you play with the maximum velocity given. When the conductor's hand moves towards you start with the lowest velocity (0) or dal niente. When the conductor's hand moves away from you, slowly slow down to the lowest velocity again (0) or al niente.

 = shows that a traditionally conducted section is starting now.

#### CHOREOGRAPHIC NOTATION (CONDUCTOR)

this notation is used to create waves wandering through the orchestra


 = the arrow indicates the direction of the choreographic wave through the orchestra (here: from the right to the left)

= the line in the square indicates the dynamic progression of the wave. Indicate a **ff** with a high lifted arm and a **ppp** with a low held arm. Close your fist for niente.

Attention: there are parts that have to be conducted both traditionally and choreographically at the same time. In that case use one arm for each way of conducting.

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commissioned work by musica femina münchen for the Münchener Kammerorchester  
premiere 13th of December 2018  
conductor: Clemens Schuldt

MANTEL  
for string orchestra

shortened version for Grafenegg 2022

LISA STREICH

$\text{♩} = 138$

$\frac{2}{4}$

Whip ff

Percussion I (left) Triangle, Whip, Egg Slicer, Piatti, Timpani, Gran Cassa, Triangle on Timpani

Percussion II (right) Triangle, Whip, 2 Timpani, Xylophone

Conductor

Violin I, 2

Violin I, 3

Violin I, 4 f I, 4-6

Violin I, 5

Violin I, 6

Violin II, 2 ppp

Violin II, 3

Violin II, 4 II, 4-5 c.l.b.

Violin II, 5

Viola 2 ppp

Viola 3 v, 3, 4 f

Viola 4

Violoncello 2 ppp

Violoncello 3 Vc 3 f

Contrabass ppp 0-6 f



18

4 4

Perc. I

Perc. II

Timp.

Piatti

ff

ff

ff

*p*

c.l.cr.      ord. III ♀

I, 1      ord. III [0.3]

I, 2      c.l.cr.      ord. III [0.3]

I, 3      vibr.      c.l.cr.      ord. III [0.3]

I, 4      c.l.cr.      ord. III [0.3]

I, 5      c.l.cr.      ord. III [0.3]

I, 6      c.l.cr.      ord. III [0.3]

II, 1      III ♀

II, 2      vibr. ♀

II, 3      vibr. ♀

II, 4      vibr. ♀

II, 5      vibr. ♀

vibr.      III ♀

II, 1      c.l.b.      f

II, 2      c.l.b.      f

II, 3      c.l.b.      f

II, 4      c.l.b.      f

II, 5      c.l.b.      f

V 1      c.l.cr.      ord. [0.3]

V 2      c.l.cr.      ord. [0.3]

V 3      c.l.cr.      ord. [0.3]

V 4      c.l.cr.      ord. [0.3]

V 1      c.l.b.      f

V 2      c.l.b.      f

V 3      c.l.b.      f

Vc 1      c.l.cr.      ord. [0.3]

Vc 2      c.l.cr.      ord. [0.3]

Vc 3      c.l.cr.      ord. [0.3]

Vc 1-3      f

Vc 1-3      f

Cb.

ord. [0.3]

ppp

Vc 1-3      f

f

*rit.*

$\text{♩} = 112$

64

A page of musical notation for orchestra and percussion. The score is divided into four systems by vertical bar lines. The first system starts with a rehearsal mark '28' and a '4+' time signature. The second system begins with a '4' time signature. The third system starts with a 'ff' dynamic. The fourth system begins with an 'mp' dynamic. The score includes parts for Perc. I (percussion I), Perc. II (percussion II), and various string sections (I, II, III, IV, V). The strings play sustained notes with grace marks. The percussion parts include dynamic markings like 'ff' and 'mp', and performance instructions like 'n' (natural) and 'hand!'.

34

Musical score page 34 featuring ten staves of music. The staves are labeled as follows:

- Perc. I (Bass clef, 2 sharps)
- Perc. II (Bass clef, 2 sharps)
- I, 1, 2 (Treble clef, 2 sharps)
- I, 3, 4 (Treble clef, 2 sharps)
- I, 5, 6 (Treble clef, 2 sharps)
- II, 1, 2 (Treble clef, 2 sharps)
- II, 3, 4 (Treble clef, 2 sharps)
- II, 5 (Treble clef, 2 sharps)
- V 1, 2 (Treble clef, 2 sharps)
- V 3, 4 (Treble clef, 2 sharps)
- Vc 1, 2 (Clef not specified, 2 sharps)
- Vc 3 (Clef not specified, 2 sharps)
- Cb. (Bass clef, 2 sharps)

Performance instructions and dynamics include:

- Perc. I: *pp* (pianissimo)
- Timp.: *pp* (pianissimo)
- Violins I & II: *ff* (fortissimo), *mp* (mezzo-forte), *n* (stroke)
- Violins III & IV: *ff* (fortissimo)
- Violins V & VI: *ff* (fortissimo)
- Violas I & II: *ff* (fortissimo)
- Violas III & IV: *ff* (fortissimo)
- Cello: *ff* (fortissimo)

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39

Perc. I

Perc. II Timp.

pp ff

mp n

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1, 2

Vc 3

Cb.

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32

44

Perc. I

Perc. II

3 4

Whip ff

6 4

Whip ff

*ff* *mp* *n*

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1, 2

Vc 3

Cb.

52

Perc. I

Perc. II

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1, 2

Vc 3

Cb.

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$\text{d.} = 74$ 3  
4

57

Perc. I

Perc. II

Vibr. ff f

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1, 2

Vc 2

Vc 3

Cb.

ffz c.l.b. fz

ffz c.l.b. fz

ffz c.l.b. fz

ffz c.l.b. fz

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$\text{♩} = 130$

2  
4

Whip

$\text{♩} = 87$

3  
4

Gr. Cassa

ff

Timp.

f

ff

Vibr.

f

ff

f

73

Perc. I

Perc. II

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1

Vc 2

Vc 3

Cb.

This is a musical score page from a symphony or similar work. The page is numbered 85 at the top left. The score is divided into several systems, each containing multiple staves. The instruments and their parts are labeled on the left side of each system. The music consists of measures of music with various notes, rests, and dynamics. The dynamics include fortissimo (ff), forte (f), piano (p), mezzo-forte (mf), mezzo-piano (mp), sforzando (fz), and sforzando piano (s.p.). There are also markings for 'ord.' (ordinary) and 'c.l.b.' (con legato belli). Slurs are used to group notes together. The score is written in a clear, professional musical notation style.



105

Perc. I

Perc. II

I, 1, 2

I, 3, 4

I, 5, 6

II, 1, 2

II, 3, 4

II, 5

V 1, 2

V 3, 4

Vc 1

Vc 3

Cb.

3  
4

*ff*  
*mp*  
*n*

*mf*

*mp*

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$\bullet = \text{ca. } 37$ 2  
4

*111*  
*mp*

Perc. I

Perc. II

*ff*  
*mp*  
*n*

> < > < >

I, 1  
I, 2  
I, 3  
I, 4  
I, 5  
I, 6

II, 1  
II, 2  
II, 3  
II, 4  
II, 5

V 1  
V 2  
V 3  
V 4

Vc 1  
Vc 2  
Vc 3

Cb.

120

Perc. I

Perc. II

I, 1      c.l.cr.      c.l.      c.l.

I, 2      ppp      c.l.      pp      ord.

I, 3      ppp      c.l.      ppp      c.l.      ppp

I, 4      ppp      c.l.      c.l.      ppp      c.l.      c.l.

I, 5      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.

I, 6      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.

II, 1      c.l.cr.      c.l.      c.l.      c.l.      c.l.      c.l.      c.l. ♀

II, 2      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.      c.l. ♀

II, 3      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.      c.l. cr.

II, 4      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.      c.l. ♀

II, 5      ppp      c.l.      ppp      c.l.      ppp      c.l.      c.l.      c.l. ♀

V 1      c.l.      ppp      c.l.      fl.      ppp      c.l.      c.l.      c.l. ♀

V 2      ppp      c.l.      ppp      fl.      ppp      c.l.      ppp      c.l.      c.l. ♀

V 3      ppp      c.l.      ppp      fl.      ppp      c.l.      ppp      c.l.      c.l. ♀

V 4      ppp      c.l.      ppp      fl.      ppp      c.l.      ppp      c.l.      c.l. ♀

Vc 1      c.l.cr.      ppp      c.l.      fl. ♀ ♂      ppp      c.l.      p      ord. ♀

Vc 2      c.l.cr.      ppp      c.l.      fl. ♀ ♂      ppp      c.l.      p      ord. ♀

Vc 3      c.l.cr.      ppp      c.l.      fl. ♀ ♂      ppp      c.l.      p      ord. ♀

Cb.      ppp      ppp      fl. ♂      ppp      fl. ♂      fl. ♂      fl. ♂      fl. ♂

129

8 4                    4 4                    6 4                    4 4                    8 4

Perc. I

Perc. II

ord. ♀      *ppp*      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 1      ord. ♀      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 2      ♀      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 3      ♀      #*o* [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 4      ord. ♀      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 5      *ppp*      ord. ♀      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

I, 6      *ppp*      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

II, 1      -      #*o* [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

II, 2      -      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

II, 3      -      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

II, 4      -      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

II, 5      -      G [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

V 1      c.l.cr.      c.l.cr. [0.3]      ord. [0.5]      o.      o.      s.p. -----> ord.      s.p. -----> ord.      f      f

V 2      c.l.cr.      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

V 3      c.l.cr.      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

V 4      c.l.cr.      c.l.cr. [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

Vc 1      -      #*o* [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

Vc 2      -      #*o* [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

Vc 3      -      #*o* [0.3]      ord. [0.5]      o.      o.      c.l.cr.      c.l.cr.      c.l.cr.

Cb.      -      #*o* [0.3]      ord. [0.5]      o.      o.      o.      o.      o.

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8 4

136

Perc. I

Perc. II

Timp.

ppp

Timp.

ppp

ppp

ppp

c.l.cr.

ord. III

IV III

ord.

I, 1

ppp

c.l.cr.

ord. III

c.l.

IV pppp III

I, 2

ppp

c.l.cr.

c.l.

IV pppp III ord.

I, 3

ppp

c.l.cr.

c.l.

IV pppp III ord.

I, 4

ppp

c.l.cr.

c.l.

IV pppp III ord.

I, 5

ppp

c.l.cr.

c.l.

IV pppp III ord.

I, 6

ppp

c.l.cr.

c.l.

IV pppp III ord.

II, 1

ppp

c.l.

c.l.

III ord.

II, 2

ppp

c.l.

c.l.

III ord.

II, 3

ppp

c.l.

c.l.

III ord.

II, 4

ppp

c.l.

c.l.

III ord.

II, 5

ppp

c.l.

c.l.

III ord.

V 1

mf

c.l.cr.

c.l.

ord.

c.l.

V 2

ppp

c.l.cr.

c.l.

pppp ord.

c.l.

V 3

ppp

c.l.cr.

c.l.

pppp ord.

c.l.

V 4

ppp

c.l.cr.

ord.

pppp ord.

c.l.cr.

Vc 1

ppp

c.l.cr.

ord.

ppp ord.

c.l.cr.

Vc 2

ppp

c.l.cr.

ord.

ord.

c.l.cr.

Vc 3

ppp

c.l.

ord.

ppp

c.l.

Cb.

ppp

c.l.

ord.

ppp

pp



152

Perc. I

Perc. II

I, 1, 2

I, 3, 4

I, 5, 6

II, 1-3

II, 4, 5

V 1-4

Vc 1, 2

Vc 3

Cb.

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27

160      2      4

Perc. I      Perc. II

I, 1-3      I, 4-6

II, 1-3      II, 2, 3      II, 4, 5

V 1-4      V 2      V 3      V 4

Vc 1-3      Vc 2      Vc 3

Cb.

*Whip ff*

*Whip ff*

*ord. pp ord. ff*

*ord. ff*

*ord. I mp ord. I ♀ mp ord. ♀ mp ord. ♀ p ord. ♂*

*ord. ♂ pp ord. ♂ pp ord. ♂ pp ord. ♂*

*p*

170

Perc. I

Perc. II

I, 1-3

I, 4-6

II, 1

II, 2, 3

II, 4, 5

V 1

V 2

V 3

V 4

Vc 1

Vc 2

Vc 3

Cb.

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179

Perc. I

Perc. II

I, 1-3

I, 4-6

II, 1

II, 2, 3

II, 4, 5

V 1

V 2

V 3

V 4

Vc 1

Vc 2

Vc 3

Cb.

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196

Perc. I

Perc. II

I, 1-3

I, 4-6

II, 1

II, 2, 3

II, 4, 5

III, 5

V 1

V 2

V 3

V 4

Vc 1

Vc 2

Vc 3

Cb.

ff

ff

ff

Whip

ff

ff

mp

n

1-2 c.l.b.

pp

"ff"

c.l.b.

I, 3-4

"ff"

I, 4-6

c.l.b.

f

I, 5-6

"ff"

II 1-3

ppp

ff

II 4, 5

ppp

ff

V 1, 2

ppp

ff

V 3, 4

ppp

ff

Vc 1, 3

ppp

ff

c.l.b.

"ff"

205

Perc. I

Perc. II

I, 1-3

I, 4-6

II, 1-3

II, 4, 5

V 1, 2

V 3, 4

V 4

Vc 1-3

Cb.

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214

Perc. I

Perc. II

I, 1-3

II, 1-3

III, 4, 5

V 1, 2

V 3

V 4

Vc 1-3

Cb.

221

Perc. I

Perc. II

I, 1

I, 2

I, 3

I, 4

I, 5

I, 6

II, 1, 2

II, 3-5

V 1, 2

V 3, 4

Vc 1-3

Cb.

*rit.*

$\bullet = 43$

2  
4

Piatti

*p*

Gr. C.

*p*

Perc. I

Perc. II

I, 1

I, 2

I, 3

I, 4

I, 5

I, 6

II, 1-2

c.l.cr.

*p espressivo*

c.l.

*pp*

s.p. -----> s.t. -----> s.p. -----> s.t. -----> s.p.

c.l.cr.

*p espressivo*

c.l.

*pp*

s.p. -----> s.t. -----> s.p. -----> s.t. -----> s.p.

II, 1-2

c.l.cr.

*p espressivo*

c.l.cr.

*pp*

s.p. -----> s.t. -----> s.p. -----> s.t. -----> s.p.

II, 3-5

V 1-2

V 3, 4

V 4

V 1-3

*p*

s.p. -----> s.t. -----> s.p. -----> s.t. -----> s.p.

c.l.cr.

*p espressivo*

Vc 1-3

*p*

s.p. -----> s.t. -----> s.p. -----> s.t. -----> s.p.

tap

*mf*

Cb.

238

Perc. I

Perc. II

*ff*

*Whip*

*ff*

*ff* *mp* *n*

*s.t.* → *s.p.* → *s.t.*

*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

I, 1

*p espressivo*  
*s.p.*  
*c.l.cr.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

*p espressivo*  
*c.l.*

I, 2

*p espressivo*  
*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

I, 3

*s.t.* → *s.p.* → *s.t.*

*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

*!*  
*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

I, 4

*p espressivo*  
*c.l.*

I, 5

*!*  
*c.l.*

I, 6

*!*  
*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

II, 1-2

*c.l.cr.* → *s.t.* → *s.p.* → *s.t.* → *s.p.* → *s.p.*

*p espressivo*  
*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

*p espressivo*  
*c.l.cr.*

III, 3-5

*!*

V 1-3

*Vla. 1-2*

*p*

*c.l.cr.* → *ord.*

*!*

*s.t.* → *s.p.* → *s.t.*

*s.p.* → *s.t.* → *s.p.* → *s.t.* → *s.p.*

V 4

Vc 1-2

*p espressivo*  
*p*

*c.l.cr.* → *ord.*

Vc 3

*tap*

Cb.

*mf*

246

4  
4

Perc. I

Perc. II

*ff* *mp* *n*

s.t. → s.p. → s.t.

I, 1

I, 2

I, 3

I, 4

I, 5

I, 6

II, 1

II, 2

II, 3

II, 4

II, 5

V 1

V 2

V 3

V 4

Vc 1

Vc 2

Vc 3

Cb.